

# LANGUAGE LEARNING

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## LINGUISTIC TRAINING AND THE TEACHING OF LANGUAGES

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Few of the readers of *Language Learning* would hesitate to concede that any teacher of languages should have some training in the methods of modern structural linguistics, so he can understand, describe, and teach the similarities and differences between the students' native languages and the languages they are learning. Lack of such training is apt to leave the teacher who is following uncritically the prescriptions of some text-book, an amateur in his profession. Among principles of modern linguistics as applied to the description of, and instruction in languages, we can name: primary attention to the spoken language with all its significant features including intonation, stress, and juncture phenomena; consistent separation of language and orthography (writing-system) as instructional objectives; comprehensiveness but economy of description of each language according to its own structure only, but contrasting of the structures of native and target languages in the teaching process. This last pedagogical requirement seems to disqualify some highly economical and structurally impeccable descriptions for classroom use.

This goal of economy and consistence in modern descriptions involves of necessity not only disregard of the structure of other languages but also of earlier stages of the same language. In a description arbitrarily any form may be set up as the base-form: Bloomfield described the feminine adjectival form in French as the base-form from which the masculine is derived; Morris Halle in his description of the conjugation of Modern German derived the present tense forms from his basic past tense form; Bloch and Trager consider it irrelevant whether the verb *hand* or the noun *hand* should be described as derived from each other. In the synchronic description of morphology instead of static often dynamic or process terms are used: e.g., "X is added to Y to form Z." This is unfortunately taken by some readers not only as a synchronic description but at the same time as a historical (diachronic) statement.

It is taken for granted in Europe that the training of a language teacher should include the study of the history of his languages, of texts written in various earlier forms of the languages, of phonemic, morphological, and syntactic changes between medieval and modern times, even of techniques of reconstruction involving the prehistory of his languages and their connection with other languages of the same family. Also in this country the course of study of most college teachers with a Ph.D. degree will have included pertinent courses. Recently in the *German Quarterly* a proposal of desirable requirements for a teacher's M.A. in German did not include any training in the theoretical command of the language itself, but training in "Grimm's Law, Verner's Law, The Second Sound Shift, Ablaut, Umlaut." Should actually all language teachers also be trained in historical (diachronic) linguistics? Is it not enough if they are familiar with techniques of descriptive, synchronic linguistics? Even if they are teaching unwritten languages or languages without any known history, synchronic training may not be enough.

The advantages of historical training for a language teacher are great. As mentioned above, the naïve untrained reader may confuse the process statements of modern descriptions with historical statements. Sound diachronic training will keep a teacher out of such traps. Any language contains alternations that reflect phonemic changes the conditioning factors of which have been lost for centuries. Thus there is a limit to satisfactory "explanation" from the synchronic point of view. Can the modern alternation of the vowels in *goose* and *geese*, *foot* and *feet*, of the vowels and final consonants in *was* and *were*, of the vowels in German *Gast* and *Gäste*, *gebe* and *gibst* be explained by synchronic statements? Only the knowledge of linguistic history reveals the significance of these alternations that take us partly back to prehistorical, i.e., preliterate days. Yet the understanding of isolated unstructured facts and anomalies is not vital to the instructional process; the knowledge of "umlaut" and "ablaut" (as suggested for an M.A. in German) is only one and less important aspect of historical linguistic training for a language teacher.

It would be easy to demonstrate that the whole comprehension of such essential questions in the teaching of languages as relation of inescapable dialectal variation to the standard language, of the relation of the conventional orthography to the modern phonemic system is impossible without diachronic training. But what is even more important: only some historical knowledge leads a teacher to view any living language as a dynamic system of human communication, constantly



changing and transforming itself even now, not as a static, immovable and unchangeable structure. Insight into processes of change, borrowing, split, coalescence, analogy, of allophonic variation as the first step towards phonemic change can only be gained in a historical (diachronic) perspective. A language teacher only trained in synchronic linguistics also lacks some pertinent preparation for his difficult but rewarding job.

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## FORM-CLASSES AND SUB-CLASSES

Leslie A. Hill

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I read Chatman's review of Roberts' book *Patterns of English* in Vol VII, No. 3 and 4 of *Language Learning* with great interest, and it suggested to me that some research I have done on the patterning of Class 3 words ("adjectives") and Group A words ("determiners") might be of interest to readers of *Language Learning*.

Chatman says,<sup>1</sup> "The make-up of Group A has always bothered me," and goes on to suggest the working out of "several distinct sub-classes of Group A." I did just this some time ago as part of a classification of what Fries calls "modifiers with a Class 1 word as head."<sup>2</sup> I made out a general frame which included not only Group A words, but all modifiers with a Class 1 word as head, as well as the modifiers of such modifiers. My frame did not, however, include cases of so-called "apposition" such as *Mr. Smith, our teacher* and *I myself*. I give an outline of my general frame below, omitting the modifiers of modifiers, which make it very complicated. The column headed X contains the Class 1 words. The columns headed 1 through 17 give the sub-groups of the main group of modifiers of Class 1 words.

It should be noted that some words appear in more than one column: in such cases, the different columns they appear in represent alternative positions in which they can occur in a substantive expression. In most cases the meaning of the word is approximately the same whatever the column it appears in. An exception is *only*: in Col. 1 it has the same meaning as in Col. 17 (e.g. *I saw only my child*; *I saw my child only*); but in Cols. 4 & 9 a different meaning occurs (e.g. *I saw my only child*). I treat the *only* in Cols. 1 & 17 as a homonym of that in Cols. 4 & 9, whereas I treat the *only* in Col. 1 and that in Col. 17 as differently patterning varieties of the same morpheme, and the same with those in Col. 4 and in Col. 9.

Cols. 9, 13 & 14 can be reduplicated: e.g., *a beautiful, little, old house; a lonely only child; the furniture here in our house; the man we met yesterday who stutters.*

It goes without saying that no one substantive expression would contain all the 17 columns: my aim has merely been to show relative positions and class membership. A list of mutual exclusions would be possible but very bulky.

1	2	3	4	5	6	7
even	all	this	many	a	other	such
just	both	that	much	an	further	
only	half	these	few			
		those	little			
		my <sup>3</sup>	more			
		what	less			
		which	fewer			
		the	enough			
		some	one			
		any	two <sup>4</sup>			
		no	same			
		whatever	first			
		whichever	last			
		every	only			
		either	best <sup>5</sup>			
		neither	second <sup>6</sup>			
		each				
8	9	10	11	X	12	
a	beautiful <sup>7</sup>	a	stone <sup>10</sup>	knight <sup>11</sup>	errant <sup>12</sup>	
an	good <sup>8</sup>	an				
	better <sup>9</sup>					
	best <sup>5</sup>					
	first					
	last					
	only					
	second <sup>6</sup>					
	other					
	further					
13	14	15	16	17		
here <sup>13</sup>	which you bought yesterday <sup>14</sup>	all <sup>15</sup>	each <sup>15</sup>	also <sup>15</sup>		
		both <sup>15</sup>		even <sup>15</sup>		
				only <sup>15</sup>		
				too <sup>15</sup>		

Here are some examples of substantive expressions illustrating the order given in the above frame:

1 2 3 9 11 X	even all these beautiful gold watches
1 3 4 X	just these four books <sup>16</sup>
3 4 7 X	the first such people; my only such experience
4 5 6 7 X	many another such person
2 3 4 6 X	all these many further questions
4 6 7 X	many other such books
7 8 9 X	such a good boy
8 9 X	an only son; a last chance; a further attempt
9 10 X	so large a horse (9 is here modified by <i>so</i> )
10 X 12	a knight errant
3 4 X 12 13	the many Lords Spiritual residing here
3 9 X 13 14 15 16 17	the little boys beside the door who live near us all (got a balloon) each too. <sup>17</sup>

On the basis of the above patterning, I came to the conclusion that modifiers of Class 1 words could be divided into 11 main sub-groups (abbreviated SG's in what follows), and that many of these could be further subdivided into sub-sub-groups (SSG's). My SG's and SSG's are as follows:

SG 1: SSG (a): even, only; SSG (b): just; SSG (c): also, too.

Members of this SG appear in Col. 1 or in Col. 17 in the above frame. SSG (a) can appear in either of these two positions; SSG (b) only in Col. 1; and SSG (c) only in Col. 17.

Examples: Col. 1: even I; only my brother; just some such man (as he).

Col. 17: (I saw) John even; the man in the blue raincoat only; John's brother also; (I saw) him too.

SG 2: SSG (a): all; SSG (b): both; SSG (c): half.

Members of this SG appear in Col. 2 or Col. 15. (a) & (b) can occur in either position, (c) only in Col. 2. (a) & (c) can be preceded by words that modify them (e.g., almost all; just half); (b) cannot.

Examples: (a) nearly all the boys; we all (came); we (were) all (present).

(b) both these trains; they both (saw it); they (have) both (come).

(c) nearly half your marks.

SG 3: SSG (a): this, that; SSG (b): these, those; SSG (c): my;<sup>3</sup> SSG (d): the; SSG (e): some; SSG (f): what, which; SSG (g): any, no, whatever, whichever; SSG (h): every; SSG (i): either, neither; SSG (j): each.

Members of this SG appear in Col. 3. SSG (j), each, can also appear in Col. 16.

My test-frames for determining the SSG's of SG 3 were:

Test-frame	SSG's which fit the frame opposite									
All—loaf	a		c	d						
All—many loaves		b	c	d						
(There is a big tunnel through)										
—middle of this mountain				d						
—such fastener					e	f	g	h	i	j
Only—such fastener (as this (will do)					e					
Absolutely—such fastener (you would like would do)							g	h		
Absolutely—such fasteners (you would like would do)							g			
We (were given one)—							j			

As will be seen from the above, no SSG patterns identically with any other.

SG 4: SSG (a): many; SSG (b): much; SSG (c): few; SSG (d): little; SSG (e): more, less; SSG (f): fewer; SSG (g): enough; SSG (h): one; SSG (i): two;<sup>4</sup> SSG (j): same; SSG (k): first, last; SSG (l): only, second;<sup>6</sup> SSG (m): best.<sup>5</sup>

Members of this SG appear in Cols. 4 & 9. All can occur in Col. 4, but only SSG's (k) through (m) can occur in Col. 9.

Examples: Col. 4: all these many other people; many another such person; the best such essay; my only other such attempt.

Col. 9: another such second attempt; such a beautiful first baby; a spoilt only child.

My test-frames for the SSG's of this SG were:

Test-frame	SSG's which fit the frame opposite												
Very—such books	a	c											
Very—such ink		b	d										
A—such books		c											
A—such ink			d										
A lot—such books				e	f								
A lot—such ink				e									
Quite—such books	a	c				g							
Quite—such ink		b	d			g							
The—such book							h	j	k	l	m		
The—such books							i	j	k	l	m		
By far the—such books									k		m		
Another—such books		c					i						
That terrible—child									k	l	m		
The second—such book											m		

SG 5: a, an.

This SG can occur in three positions: in Cols. 5, 8 & 10.

Examples: Col. 5: many another such house.  
 Col. 8: such a beautiful house.  
 Col. 10: too expensive a gold watch.

When this SG appears in Col. 8, it is sometimes inserted between a word modifying a Col. 9 word and the Col. 9 word itself: e.g., rather a small house; not an easy question.

SG 6: other, further.

This SG can occur in Col. 6 or in Col. 9.

Examples: Col. 6: many other such books; few further such instalments; another such book.  
 Col. 9: such a further instalment; the mysterious other world.

SG 7: such.

This SG occurs in Col. 7.

Examples: even such people; all such people; some such people; many other such nice people; such a good man.

SG 8: SSG (a): beautiful;<sup>7</sup> SSG (b): good;<sup>8</sup> SSG (c): errant;<sup>12</sup> SSG (d): better.<sup>9</sup>

This SG occurs in Cols. 9 & 12. Only certain lexical items in it can occur in Col. 12, but all items can occur in Col. 9

Examples: Col. 9: such a beautiful gold watch; so warm a day.

Col. 12: an elderly Lord Temporal.

My test-frames for the SSG's were:

Test-frame	SSG's which fit the frame opposite			
A much more—gold watch	a		c	
Too—a watch	a	b	c	
Knights—			c	
A very much—watch	a18			d

SG 9: Stone.<sup>10</sup>

This SG occurs in Col. 11.

Examples: a beautiful ivory walking-stick; a small iron ring.

SG 10: here.<sup>13</sup>

This SG occurs in Col. 13.

Examples: The boy beside the door who is wearing the cap; the man shaving; The Minister Plenipotentiary of Ruritania; a watch made of gold; the man to cut the grass whom you asked for.

SG 11: which you bought yesterday.<sup>14</sup>

This SG occurs in Col. 14.

Examples: the boys who helped us (will) each (get an apple); the boys waiting outside who live next door (will) both (ask the same question, I am sure); the eggs we bought direct from the farm (were rotten) even.

As mentioned above, my original general frame included modifiers of modifiers. Here are examples (the list is not exhaustive):

Col. 1: not even  
not just  
not only

Col. 2: not absolutely all  
not just half

Col. 3: not even this  
not quite that



Col. 3: (Continued)

not only my  
not just any  
not absolutely every  
almost whatever

Col. 4:

not so very many too many  
just a very little too much  
a good deal too few  
rather too many  
not so very many  
somewhat few  
just enough  
not quite enough  
few enough (here *enough* modifies *few*)  
a good few  
not so very many fewer  
how much less  
any more  
somewhat less  
two fewer  
a quarter more  
what a lot less  
not just a very few more  
a good lot too many  
(the)<sup>19</sup> very same  
very nearly (the) best  
absolutely (my) only

Col. 9:

not so very much more beautiful  
how very little less troublesome  
not a little more active  
a good bit less appetising  
somewhat more enterprising  
not too very difficult  
not so very much too expensive  
most unpleasant  
not so very much better  
a good bit cooler  
(the) very best  
(my) very first

Col. 10:

not quite here

It will be noticed that there are hierarchies of modification in the above: in most cases the Class 3 or Group A word is on the right, and the word immediately modifying it is next to it on the left. Each word as one works back towards the left is usually found to be a modifier of the word immediately to its right.

Going back now to Chatman's review, I should like to say something about his comments on Class 4 words. He says,<sup>20</sup> "a sentence with three post-verbal adverbs in a row is of very rare frequency in English, and where it does occur, the sequence does not seem necessarily fixed to *space-manner-time*".

In my experience, the commonest order is *manner-space-time*, unless the verb is one of motion, in which case it is usually *space-manner-time*. Examples are (verb not of motion): *He's sitting quietly upstairs now*; (verb of motion): *He's going to run upstairs suddenly soon—you wait and see*. In the latter example, the primary stress would normally be on—*stairs*.

I think the utterance Chatman quotes from Fries,<sup>20</sup> *The men went down rapidly often*, is not in fact an example of *space-manner-time*, because *often* usually patterns as an adverb of "frequency" (or whatever one likes to call words like *never*, *usually*, *sometimes*, *ever*), not as one of time: i.e., it is most often found before the verb and not after it (e.g., *The men often went down rapidly*).

I think it is worth dividing post-verbal adverbs into the three classes of manner, space and time when teaching English to foreign students, because the latter can then be given unobjectionable patterns to master: for instance, instead of saying *I go early there* (manner + place), as some students tend to do, they can be taught to say *I go there early* (place + manner).

This does not mean that they should be taught rare or unnatural patterns: I quite agree with Chatman that three post-verbal adverbs in a row are very rare in English. Students need not therefore be taught this pattern at all. But the division into manner, space and time can nevertheless be useful in teaching the common patterns with *two* post-verbal adverbs; and also the common patterns in which three are avoided by shifting one of them to initial position: e.g., *Now he is sitting quietly upstairs* is quite normal; but *Quietly he is sitting upstairs now* and *Upstairs he is sitting quietly now* are not. If you do not put *now*, *quietly* and *upstairs* into different classes, it will be difficult to teach your students to use the normal and avoid the abnormal patterns. Whether the classes should be given names is another matter.

## FOOTNOTES

1. Language Learning, VII, 3 & 4, p. 148.
2. C. C. Fries: The Structure of English, pp. 207 ff.
3. Also *your, his, her, our, their, John's, this boy's, our friends'*, and other so-called "possessive determiners."
4. Also *three, four, twenty, forty-three, a hundred and fifty-eight* and other so-called "cardinal numbers."
5. Also *worst, strongest, easiest* and other so-called "superlatives" that do not consist of *most* + another word.
6. Also *third, fourth, twentieth, forty-fifth* and other so-called "ordinals."
7. Also *interesting, irritable* and other Class 3 words that do not add the *-er/-est* suffixes.
8. Also *small, nasty, white* and other Class 3 words that add the *-er/-est* suffixes.
9. Also *smaller, nastier, whiter* and other so-called "comparatives" which do not consist of *more* + another word.
10. Also *ivory, gold, brass* and numerous other words.
11. Also other Class 1 words.
12. Also certain other Class 3 words occurring in fixed expressions consisting of Class 1 word + Class 3 word, in that order (e.g., *Lords Spiritual, Lords Temporal, heir apparent, malice aforethought*).
13. Also *in the garden, of the tree, shaving, lying in the street, bought from that shop, to open the door with* and many other modifiers of Class 1 words.
14. Also *whom you have just met, you saw last week, who lives here* and many other modifiers of Class 1 words.
15. These can be separated from the rest of the substantive expression they belong to by other parts of the utterance: e.g., *We (have) all (come); They (got one) each; John (was there) too*.
16. The primary stress is on *books*. If it is placed on *these*, *just* becomes a modifier of the latter instead of modifying the Class 1 word *books*.
17. *All* and *too* should be taken as modifying *boys* here.
18. Only certain words from SSG (a) can occur here (e.g., *a very much maligned watch*).
19. *The* does not modify *same*, but the centre of the substantive expression (i.e., it is parallel to *same*): e.g., *the very same day*. Cf. *the* and *my* in the parentheses below.
20. Language Learning, VII, 3 & 4, p. 149.

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## THE PHONEME IN LANGUAGE TEACHING

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Structural linguistic analysis has furnished much data useful in preparing language teaching materials. It is now being used in wide areas. The heart of the approach lies in its conceiving each language to be a structural whole capable of being described properly in units fitted to that particular language. This is in direct contrast to the traditional technique of forcing a language into an artificially preconceived stereotype, usually Latin.

The structural linguistic approach is not new and it has demonstrated its usefulness. We now know a great deal about various linguistic systems and the structural elements within them. With good analyses of individual languages, we have been able to compare these and to use the comparisons as bases for preparing second language teaching materials.

This paper is limited to the description and teaching of a sound system. It does not take up *when* to teach it, but only *how* to teach it.

Probably the most widely accepted of all of structural linguistics' principles is that of the phoneme. The sounds in a given language are not a haphazard conglomeration. They are, instead, highly structured into sound classes called phonemes. The phoneme, itself, is made up of one or more allophones or, roughly, positional variants.

The system of symbols used for accurate linguistic description allocates one symbol for each phoneme, whereas for teaching purposes a partially allophonic transcription might be more suitable; that is to say, a transcription which allots symbols to the allophones likely to produce teaching difficulties in addition to the phonemes. This question of transcription in language teaching will be taken up in detail later in this paper.

Good teaching of pronunciation must be within the phonemic framework. A systematic presentation should be made; that is, the student's native language system as a whole must be compared with the new language system presented as a unit. However, in speaking of these systems a distinction must be made between a phonemic analysis prepared solely for the purpose of scientific description of a language on the one hand, and the use of such an analysis in teaching, on the other hand.

The applied objective that the analysis has to serve must be reflected in the choice of data drawn from the scientific analysis which, within the phonemic framework, may include more than just single phonemic norms and their symbolization. A comparison of the phonemic inventories in languages A and B is only the starting point in applied linguistic work. Some allophonic symbolization may be necessary. Phonotactics, or the distributional pattern of the phonemes in a given language, is also an important consideration in the preparation of teaching material. Often the learner can produce a phoneme in isolation, or in certain environments, but does not know how to use it in new combinations. Here too, the descriptive analysis must be adapted to the student's particular needs as reflected by his own sound system.

In both the teaching and in the learning of a new language, there are two parallel planes. One is that of perception or analysis of the new language, the other the production or rendition of it. They go hand in hand, but we must be aware that we are dealing with two different factors. At times the one will be more difficult than the other, as we shall see below.

Perception must necessarily precede production. In teaching a new phonemic system, the student will have a tendency to *over-differentiate* or *under-differentiate* in terms of his own phonemic system, first in perception, then in production. For example, the American student learning Spanish will be confused by the allophonic occurrence of [d] and [ɖ] in the new language. In English, similar phones pattern as phonemes, /d/ and /ɖ/, as in *den* and *then*. Therefore, the American student will tend to *over-differentiate* in perception between Sp [d] and [ɖ] and at the same time will be able to use them as positional variants in production. To be better able to catalog the various types of problems discussed in this paper, we will schematically summarize each. This one would be: more than one phoneme in the native language corresponds to a single phoneme in the target (new) language.

If it were just a matter of complete disuse of a native phoneme in the target language, or the simpler scheme of native language phoneme or allophone with no corresponding target language phoneme or allophone as, for example, the absence of /θ/ as in *think* in most American Spanish, the teaching problem would be a simpler one. In this last example, /θ/ does not appear in the Spanish American phonemic or allophonic inventory, and the student will probably not try to use it, although it is part of his native phonemic pattern.

In the former case, the problem is more complex. We have to achieve a two-fold change. First, the awareness of the

non-phonemic status of [d] and [ɗ], and, second, their allophonic roles. In terms of perception, the first will play the more important part, and in terms of production, the second. That is, the student will have difficulty in perceiving [d] and [ɗ] as one structural unit; he will be confused by occurrences like *doy* and *yo doy*, the same lexical item in two different environments. In addition, he will have to learn to use these allophones as positional variants in speaking.

There is an intermediate stage when the student no longer uses his English pattern consistently, nor does he use the Spanish one regularly where he should. This transition should be recognized, since it is a very important part of the learning process. Perhaps it can best be described in terms of Haugen's *diaphone*,<sup>1</sup> a hybrid of the native and the target phonemes, although here we are dealing more with a *diaphonic pattern* in a transition stage rather than with a single diaphone. The phones in question are familiar to the learner, but they have to be differently organized in the target language. Whatever descriptive term we may choose for the intermediate state, it is important that it have an unambiguous label; it is a crucial transition in the learning of a new phonemic pattern. We often succeed in bringing the learner to this stage, when he, in our example, uses in Spanish something which is somewhere between Spanish and his native English. Too frequently we are satisfied with such a diaphonic rendition of a new language, with the result that the student reverts to his native phonemic pattern in due course, since he has never really mastered the new one.

Similarly, a diaphone usually results when the target language contains a phoneme not found in the native language, for example, the Spanish /x/, or the French ü for American learners. The American student would naturally *under-differentiate* here, and would first try to use his equally fronted /i/ or similarly rounded /u/. Instead of the French rounded and unrounded contrast of high front vowels, there is only one unrounded phoneme occupying a similar position in the pattern in the student's native English. The distinctive feature of rounding with front articulation will be unstable in the student's rendition of French for some time. The perception of /ü/ and perhaps also its rendition have often in my experience been confused by the student with /u/, but not with /i/. The factor there is probably the influence of spelling, which is a subject discussed later in this paper.

1. Einar Haugen, *The Phoneme in Bilingual Description, Language Learning*, VII (1956-57), pp. 17-23.

A somewhat different, but related, problem can be listed in this category. That is the learning of a phoneme which does exist in the student's native language, patterns similarly, spelled the same, but realized differently. The Sp /r/ or /l/ are examples. The distribution of the Sp /r/ or /l/ is roughly similar to the English liquids but the tap or front lateral articulations, respectively, are new to the student. Here again perception, aided by spelling, will not be as difficult to master as production. Wholly apart from learning new contrasts of /r/ and /r̄/, /l/ and /l̄/—problems referred to above as the learning of entirely new contrasts—the students' realizations of Sp /r/ and /l/ phonemes will be preceded by a period of vascillation between English and Spanish realizations. It is not enough to make the student aware of the Spanish realization and have him produce it. This can be accomplished by mimicry and articulatory explanation. To make it an automatic habit within the new pattern, to pass the diaphonic stage, with the result that the student masters two separate phonemic systems, his native and the new one, will require a great deal of practice.

Like any native speaker who has not been linguistically trained, the learner is not aware of the number or position of allophones in his own language. This leads to another problem, namely similar phonemes in the native and target patterns, with different allophones in analogous positions. For example, the English voiceless stop series has non-aspirate allophones, as in *spy*, *stand*, *scar*, but not in all of the positions where Spanish has them. Perception here will be a considerable problem since the student simply does not "hear" the [p] in *spy* as any different from the [p<sup>h</sup>] in *pie*. Since positionally the [p] in *piso* is analogous to the [p<sup>h</sup>] in *pie*, the learner will use a diaphone [p<sup>h</sup>~p] in Spanish even after some work. To identify each allophone with its own phonemic pattern, and to use it properly within each pattern, that is, to pass through the diaphonic stage, is obviously the major task.

It now is abundantly clear that for teaching purposes a solely phonemic transcription which fails to symbolize these allophonic differences will not be sufficient to insure bringing the student through the diaphonic stage. On the other hand, a transcription indicating all or most of the allophonic variations, a characteristic of many traditional transcriptions, would be much too cumbersome and complex for the student to handle. The stress is on the word *transcription* because generally we explain and drill new phonemic realizations, new phonemes, and major allophonic distribution. Different realizations are usually presented and taught in contrast with native phonemes



and the differing feature or features are pointed out. Thus for example we juxtapose the English *say* and the Spanish *se* and make the student aware of the lax and glided English vowel, and the tense sustained Spanish counterpart. Or in the case of new phonemes, we often use an already drilled phoneme in the target language as the starting point. In our example of the French /ü/ we usually start with the French /i/. /i/ is taken as the point of departure. This is to insure the proper tongue position, a feature less readily observed and controlled than lip rounding, the more overt feature. New allophonic distributions again are taught by opposing either the native English with the new language, as in *pie*, *spy*: *pi*so, or showing positional variation within the target language itself, e.g., *donde*: *a donde*.

All these techniques are suitable for oral work, but we can expose students to the spoken language and have them reproduce it for only limited periods of time. Work with recordings extends this time, and is of course vitally important. Even then a visual impact as well as an aural one is essential. In Spanish, the argument has often been made that since we are dealing with a "phonetic" language, there is no need for respelling or transcription. A cogent argument against this, showing the inconsistencies in Spanish spelling, has been made by Bowen and Stockwell.<sup>2</sup> I would like to carry the argument one step further. It is not only the Spanish spelling that forces us to use transcription, but also the student's own English spelling habits. As was pointed out before, the difficulty in handling Sp [d] and [ð] is that of native phonemes patterning as positional variants in the new language. A similar plosive-fricative allophonic distribution is true of the rest of the voiced series, [b] [ɸ] and [g] [ɣ]. But here the fricative allophones are completely new to the student; there is nothing analogous on either level in his native English. We should expect then that these will present more difficulty than [ð]. In my experience, however, this has not been true. As a matter of fact, often the opposite has been the case. That is, to achieve allophonic distribution of native phonemes seems to be more difficult than learning new allophones. I cannot but think that the English spelling of *d* and *th* makes the association of *d* with both [ð] and [d] somewhat of a greater problem. With [g] non-existent in English, the distribution of [g] and [ɣ] is often mastered more easily. In the case of [b] and [ɸ], the

2. J. Donald Bowen and Robert P. Stockwell, *Orthography and Respelling in Teaching Spanish*, *Hispania*, XI. (1957) 200-205.

problem is more complex, but the same generally holds true. If this were not the case, why should there be the student's tendency to pronounce *h* every time he sees it in Spanish? Certainly Spanish is consistent in that *h* is only a graphic device. From his English experience, however, the student will pronounce his native phoneme /h/ wherever he will see it written or printed in Spanish. Or why does *coger* come out with a /g/ and *jugar* with a /j/? These examples should suffice to make us aware that our students come to us already knowing one spelling system, as inconsistent as it may be, but still a system which they will want to transfer.

In devising a good transcription, this has to be taken into account. We cannot be as consistent here as we might want, and as we must be in regard to allophones. However, some different symbol than *r*, for example, should be used for the Spanish phoneme /r/ to avoid such obvious association with the English symbol and hence phoneme. To carry this out completely would be going too far, but a *modus vivendi* can be found.

Some advantages on the other hand may even be devised from the student's knowing one orthographic system. I see no objection in transcribing the French phoneme /ʃ/ with the English digraph *sh* since the phonemic realizations in the two languages are similar enough to be considered identical for teaching purposes. In this way the student has a familiar point of reference without being burdened with a new symbol.

Sometimes, even a phoneme existing in both the native and target languages represented inconsistently in both can be transcribed readily without forcing the student to learn a completely new symbol. In our example of *sh* for French /ʃ/, by analogy we could use *zh* for French /ʒ/.

The other criteria for a good transcription have been implied in our discussion of the types of problems encountered in teaching a new phoneme system. This means that for a workable and effective transcription all allophones, whether they are phonemes in the source language or allophones of different distribution, should be symbolized. For example, [ɹ] and [d] must be distinguished in a teaching transcription; also, we should find a way of representing problems like initial Spanish /p/ in such a way that the student's attention is called to it.

One last word of caution is in order, however. The successful results we look for can be accomplished effectively only within the framework of two good phonemic analyses—one for the native language, the other for the target language. Only in the light of both analyses can we understand the problems in the phonemic patterning which the student will encounter.

## READING TONE IN THAI SYLLABLES<sup>1</sup>

E. M. Anthony

Thai is a tone language. Each syllable contains a characteristic pitch which is as integral a part of that syllable as any of the other sound features which serve to identify it. Five significant tones are generally recognized. These tones are labelled *high*, *mid*, *low*, *rising*, and *falling*; names which are solely tags and not detailed phonetic descriptions. In reading Thai, it is as necessary to be able to recognize the syllabic tones as it is to be able to recognize the sounds which the various letters represent.

The Thai alphabet, although adapted from an ancestor of the Devanagari alphabet of India, suits the Thai language quite well. It provides at least one signal for every consonant and vowel phoneme in the language. Some phonemes are signalled by more than one symbol. In addition, four tone marks, whose only function is to show syllable tone, also appear.

The following orthographic and phonological characteristics are important in determining the tone of a written syllable:

1. Vowels in Thai may be short or long. The fact that vowel quantity is signalled through the alphabet assists in reading tone.
2. One of the four tone marks sometimes appears above an initial consonant letter.
3. Syllable final consonant sounds are grouped into two classes: sonorants (/m/, /n/, /ŋ/, /w/, and /y/); and stops (/p/, /t/, and /k/). Membership in one of these classes helps in determining the tone of the written syllable.
4. The consonant letters are divided into three classes which are called in Thai /sǔ:ŋ/, /klā:ŋ/, and /tām/.<sup>2</sup> The class of the syllable initial consonant letter is important in determining the tone of a syllable. Every Thai syllable begins with a consonant letter.<sup>3</sup> Chart I shows the Thai consonant letters and the sounds they represent in syllable initial position.

# CHART I

## A. Thai Consonant Letters

Initial Value		/sǔ:ŋ/	/klā:ŋ/	/tām/
Voiceless Aspirated Stops	ph	ผ		พ ภ
	th	ฐ ฏ		ท ฑ ฒ ฐ
	kh	ข ฃ		ค ฅ ฆ
Aspirated Affricate	ch	ฉ		ช ฌ
Voiceless Fricatives	f	ฝ		ฟ
	s	ส ษ ศ		ซ
	h	ห		ฮ
Voiceless Unaspirated Stops	p		ป	
	t		ฏ ฏ	
	k		ก	
Voiced Stops	b		บ	
	d		ฏ ฏ	
Unaspirated Affricate	c		จ	
Glottal <sup>4</sup> Stop	ʔ		อ	
Lateral	l			ล ฬ
Retroflex	r			ร
Nasals	m			ม
	n			น ญ
	ɲ			ฦ
Glides	y			ย ฃ
	w			ว

B. Tone Marks	1	2	3	4
	ˊ	ˊˊ	ˊˊˊ	ˊˊˊˊ

The fact that the phoneme /th/, for example, is represented by two /sǔ:ŋ/ letters has historical interest only. The fact that /th/ is represented by both /sǔ:ŋ/ and /tām/ letters is highly significant in reading tone.

These four criteria, taken in certain combinations, establish the tone of syllables. It is most economic to state generalizations in terms of the syllable initial consonant class.

I. Tone in syllables which begin with /sǔ:ŋ/ consonant letters.

A. Rising tone results when:

1. There is no tone mark and the syllable ends with a long vowel sound.
2. There is no tone mark and the syllable ends with a sonorant.

B. Low tone results when:

1. There is no tone mark and the syllable ends with a short vowel sound.
2. There is no tone mark and the syllable ends with a stop sound.
3. The first tone mark appears over an initial consonant.

C. Falling tone results when:

The second tone mark appears over an initial consonant.

Note that there is no possibility of high or mid tone in syllables beginning with /sǔ:ŋ/ consonants. Since every consonant sound represented by a /sǔ:ŋ/ consonant is also represented by a /tām/ consonant (see Chart I), one may expect that these tones may appear in syllables beginning with /tām/ consonant letters. This, as will be seen, is in fact the case.

II. Tone in syllables which begin with /klā:ŋ/ consonant letters.

A. Mid tone results when:

1. There is no tone mark and the syllable ends with a long vowel sound.
2. There is no tone mark and the syllable ends with a sonorant.

B. Low tone results when:

1. There is no tone mark and the syllable ends with a short vowel sound.
2. There is no tone mark and the syllable ends with a stop sound.
3. The first tone mark appears above an initial consonant.

C. Falling tone results when:

The second tone mark appears above an initial consonant.

## D. High tone results when:

The third tone mark appears above an initial consonant.

## E. Rising tone results when:

The fourth tone mark appears above an initial consonant.

The consonant phonemes which the /klā:ŋ/ consonant letters represent are not represented by consonant letters of another class. Note that all tones are possible with syllables beginning with /klā:ŋ/ consonants.

## III. Tone in syllables which begin with /tām/ consonant letters.

## A. Mid tone results when:

1. There is no tone mark and the syllable ends with a long vowel sound.
2. There is no tone mark and the syllable ends with a sonorant.

## B. High tone results when:

1. There is no tone mark and the syllable ends with a short vowel sound.
2. There is no tone mark, the syllable ends with a stop sound, and the syllable vowel sound is short.
3. The second (or third) tone mark appears over an initial consonant.

## C. Falling tone results when:

1. The first tone mark appears over an initial consonant.
2. There is no tone mark, the syllable ends with a stop sound, and the syllable vowel sound is long.

Note that the tones possible with syllables beginning with /tām/ letters complement the tones possible with /sū:ŋ/ letters. High and mid tones are impossible with /sū:ŋ/ initials; low and rising with /tām/ initials.

Falling tone is possible with either /sū:ŋ/ initials or /tām/ initials. One would therefore expect to find alternate spellings of the same falling-tone syllables. This is in fact the case, and different meanings are assigned to these different spellings, though the words are homophonous.

A glance at Chart I tells us that, although all /sū:ŋ/ consonants are duplicated by /tām/ consonants, the reverse is not true - some consonant sounds are represented uniquely by /tām/ consonants; namely /l/, /r/, /m/, /n/, /ŋ/, /w/, and /y/. One would thus expect that low and rising syllables could not begin with these seven sounds, since these two tones are lacking in the /tām/ initial series. However, Thai compensates for this by a device called the *lead letter*. An unpronounced /sū:ŋ/ letter (๒) can precede the unique /tām/ consonants,

whereupon the syllable follows /sǔ:ŋ/ consonant rules. In four words the symbol ๑ is the leading letter, and is unpronounced. /sǔ:ŋ/, /klā:ŋ/, and /tām/ letters also can function as leading letters when the vowel sound immediately following is not represented by a symbol. The second syllable of such words then follows the tone rules of the class of the word initial consonant. In these cases the leading letter is pronounced.

Chart II, which follows, summarizes these generalizations.

CHART II									
	Syllable Final Sound				Tone Mark				
	Sonorant	Vowel		Stop	1	2	3	4	
		Long	Short						
/sǔ:ŋ/	๑	V	/			^		Key to symbols for phonemic tones:  High: / Mid: — Low: \ Rising: ∨ Falling: ^	
/klā:ŋ/									—
/tām/			Short Vowel /	Long Vowel ^	/				

The following sentence illustrates the tone-reading process in five representative syllables. Although Thai writing does not always leave space between words, I have done so here for reasons of convenience.

	A.	B.	C.	D.	E.
Thai writing:	พ่อ	จะ	ไป	ซื้อ	ของ
Transcription:	phô.	cà	pay	sɛ́:	khǒ·ŋ
Syllable tone:	Falling	Low	Mid	High	Rising
Literal translation:	Father	will	go	buy	things.

## Tone-reading analysis:

A. The syllable begins with a /tām/ consonant letter (๓ = /ph/), above which is found the first tone mark (ˊ). Hence the syllable is read with falling tone.

B. The syllable begins with a /klā:ŋ/ consonant letter (๑ = /c/), and ends with a short vowel sound (๕ = /a/). Hence the syllable is read with low tone.

C. The syllable begins with a /klā:ŋ/ consonant letter (๑ = /p/), and ends with a sonorant sound (/y/). Hence the syllable is read with mid tone.<sup>5</sup>

D. The syllable begins with a /tām/ consonant letter (๓ = /s/), above which is found the second tone mark (ˊˊ). Hence the syllable is read with high tone.

E. The syllable begins with a /sū:ŋ/ consonant letter and ends with a sonorant sound (๑ = /ŋ/). Hence the syllable has rising tone.

## FOOTNOTES

1. I am indebted to Professor William Gedney for his careful reading of this article and several valuable suggestions.
2. These are traditional Thai names meaning *high*, *central*, and *low*, but having no significance as names. I will use the Thai terms to avoid terminological confusion with tone nomenclature.
3. Actually, the *symbol* for the syllable vowel may precede the initial consonant *symbol*, although the vowel *sound* always follows the consonant *sound*.
4. There is some disagreement as to the phonemic status of Thai glottal stop. For the sake of neatness of description, I am here assuming that it is phonemic initially.
5. The symbol ๑ represents a phoneme sequence - /ay/. The symbol precedes the consonant letter, though the sounds /ay/ follow the consonant sound. See Footnote 2.



## THE TEACHING OF GERMAN WORD ORDER— A LINGUISTIC APPROACH

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The primary contribution of linguistics to language teaching lies in providing the language teacher with a proper description of the languages in question. Without a description of the language, the teacher is often handcuffed in his attempt to present the material systematically to the student, e.g., making up "rules" which fit the problem of the moment, only to have to discard them later because of vexing exceptions he did not see at first. It often happens also that the teacher does not see a certain problem because of lack of a proper description. In such a case, the teacher is not really at fault; he merely does the best he can with the description he has, or makes his own description. It is the business of the linguist to describe the language for him; until the linguist has done his work, the language teacher can only do his incompletely.

In spite of the fact that word order is one of the basic functional elements of German syntax, it still remains a neglected, at best ill-treated, subject in our beginning grammars. In the traditional grammar of German, discussion of word order centers around the problems of transposed and inverted verb order, separable prefixes, infinitives, and past participles, with perhaps an occasional note as to the sequence of adverbs. The facts concerning these problems are well known; the "rules" stated in many beginning grammars are often incorrect, since a strong textbook tradition for "rules" has grown up. I should like to take time here to cite some particularly poor statements, which crop up time and again in beginning grammars:

1. "In dependent clauses the finite verb comes in last place."<sup>1</sup>
2. "The past participle and the infinitive always follow the last non-verbal element in any kind of clause in which they occur."<sup>2</sup>
3. In inverted word order, the subject is "directly after the verb."<sup>3</sup>
4. "When such a compound (= verb with separable prefix) is inflected in the present tense, and also, as we shall see

later, in the imperative and in the simple past tense, the prefix is separated from its verb and stands at the end of the clause."<sup>4</sup>

A better statement of these rules would be as follows:

1. The finite verb must be at the end of the clause, but preceding the double infinitive, when the clause is introduced by a relative pronoun or a subordinating conjunction, and in the case of indirect questions.

2. Any element other than the verb may normally begin a German sentence. The past participle, the infinitive, the double infinitive usually are placed in that order at the end of the clause in which they occur. If, according to rule 1, the finite verb must be at the end of the clause, it precedes the double infinitive, but follows the past participle and the infinitive, in that order.

3. When the subject does not begin the sentence, the verb (in dependent clauses) follows the first element; following the verb are pronoun subjects, pronoun objects, adverbs of time, noun subjects, in that order.

4. The separable prefix is separated from the inflected verb in normal and inverted word order. It is placed at the end of the clause, preceding the past participle, infinitive, finite verb (in transposed order), and the double infinitive. If there is no double infinitive, it is attached to the next verbal after it. If there is a double infinitive, it is attached to the first infinitive.

The statements to which I take exception, however, represent merely errors of formulation; the rules of the placement of the verb, the subject, and the separable prefix are well known. Once we have correctly stated these rules, we encounter a problem which is perhaps of equal importance; one which is almost totally neglected in our beginning grammars: that of the order of the elements following the finite verb in normal word order, and the order of non-verbal elements at the end of the clause. This problem is usually neglected in the elementary textbook for the simple reason that until recently there existed no structural syntax of German. Language teachers have thus been forced to make up their own rules and have devised such rules as: "The most important elements of the German sentence are found at the beginning and the end. The remaining elements (other than initial, verbal, and subject) are arranged in such a manner that the more important elements tend toward the end."<sup>5</sup> "If it (*nicht*) is used to negate the entire sentence, it stands as close to the end of

the sentence as rules (not cited) permit."<sup>6</sup> "Nicht and other German adverbs also appear near the end of a sentence or clause."<sup>7</sup> Such rules are correct by virtue of their vagueness, they cover everything; but one wonders what the student is supposed to do with them. Language teachers are no longer justified in citing such rules as the above and taking refuge behind the lack of a good description of German word order. In recent years, a number of structural studies in German syntax have appeared, so that, although a thorough study of German syntax is still an urgent desideratum, language teachers have a competent description before them.<sup>8</sup> The present article is an attempt to present a workable classroom scheme of word order, distilled from the work of Pfeleiderer, Glinz, Drach, Boost, Becker, and my own research.

Before discussing the scheme itself, I should like to make some points of pedagogical methodology, none of which are new, but all of which are most honored in the breach. I. No one should be so foolhardy as to offer his students an undoctored linguistic description in the classroom. For example, even the rules I cited above, simple as they are, are too complicated for classroom presentation in their present form. In reworking the description for classroom presentation, the teacher should always be guided by the principle that the best rule is the one which covers the facts, has the fewest exceptions, and requires the least effort on the part of the student. Assuming that the first two of these requirements are fulfilled, the best presentation of any grammar topic is in a formulaic manner, so that the student, by simply learning the formula and applying it in a purely mechanical fashion, can compose acceptable utterances in the target language.<sup>9</sup> Doubtless, the best way of presenting word order is by means of a chart of the positions of the elements dealt with, the spaces to be filled in or not according to whether the particular element is needed in the composition of the sentence.<sup>10</sup>

II. In giving rules or devising exercises for students, we should always keep in mind the purpose behind the rule or exercise. A rule which serves well, for example, for translation of German into English may not serve so well for the composition of German. If, for example, it is our purpose to teach the student to compose acceptable German, he will be ill served by a description of the syntax of literary or spoken German. What the student needs in such a case is not a description of the target language *per se*, but rather a set of "rules" of procedure derived from such a description, designed to permit him to generate acceptable German.<sup>11</sup> Such a set of rules should be inflexible as far as possible. Let us

take for example the use of the so-called subjunctive I or II in the case of indirect discourse in German.<sup>12</sup> In indirect discourse, either of these types is possible, and both occur. The subjunctive I is restricted in occurrence, however, to the 2nd and 3d sg. and the 2nd plural, except for some few exceptions such as *sein* and the modal auxiliaries. It is obvious, therefore, that the best "rule" for the composition of German is: "In indirect discourse, always use the subjunctive II." In this manner, we avoid confusing the student by a number of exceptions. The scheme which I now present is intended only to guide the student in his composition of German or translation into German; a completely different set of rules is necessary for the reading of German or the translation of German into English.<sup>13</sup> The scheme has been tested by doing the exercises (English to German, German composition) in nine commonly used textbooks of 2nd year German (or review grammars), a total of over 3500 sentences (over 10,000 clauses), with well over 95 per cent accuracy. It is not intended for the advanced student, nor is it intended to cover points of "style". Style is a subject properly excluded from an elementary textbook.

### Definitions

**Clause:** Undefined. The clause can be defined for German in terms of intonation, syntax, word order, and/or punctuation. Since these are elements we are teaching the student, however, he cannot be expected to understand a definition based on these unknowns. A practical rule of thumb is: "A clause in German corresponds to a clause in English."

**Element:** A word or group of words which can be replaced by one word. If a word forms a part of a group which can be replaced by one word, it is not an element. This essentially "expansion" statement is workable in the classroom,<sup>14</sup> though it will not do for a description of German. The word can be defined for German partly on the basis of phonology, partly on the basis of morphology, and partly on the basis of predictability of occurrence and syntax. The element may be defined on the basis of predictability and syntax.

**Non element:** Defined by a dictionary listing. All elements coming at the beginning of the clause which would be set off by commas or have "hesitation" (02-4-3 contour or a 4-/ pre-contour<sup>15</sup>) in English; all parenthetical

expressions; all co-ordinating conjunctions. In German they can likewise be defined according to position and/or intonation.

**Verb complement:** Defined by a listing in the vocabulary. May be defined as: "A word or group of words so intimately connected with a verb as to form with it one lexical item.<sup>16</sup> I know of only one elementary grammar, by Bergethon, which devotes more than a passing remark to this important element (and position) in the German sentence. In teaching spoken German, it is essential to explain that the verb complement and the verb, when spoken in one breath-group, have "word intonation", i.e., only one contour; e.g., *in Empfang nehmen* "to receive" has the same basic contour and the same rate of utterance as *hinabnehmen* "to take down". In German, the verb complement can be defined by position, by IC analysis, by intonation, or by a combination of all.

The other terms used in the scheme are self-explanatory.

### The Scheme

Within any clause, the following slots exist. Any one slot may be filled or not, as the situation may be. If a slot is not filled, this has no effect on the preceding and the following members.

1 Non-elements	2 any element other than the finite verb <sup>17</sup>	3 finite
verb	4 pronoun subject	5 pronoun objects (direct + indirect) <sup>18</sup>
adverb	6 of time <sup>19</sup>	7 noun subject
		8 noun object (indirect + direct) <sup>20</sup>
	9 adverb phrase of time	10 nicht or nie <sup>21</sup>
		11 adverb of manner
	12 adverb of place	13 predicate nominative or verb complement or separable prefix <sup>22</sup>
		14 past participle
		15 infinitive
16 finite verb	17 double infinitive.	

This scheme offers many advantages over the usual explanation of word order in elementary textbooks. Firstly, it offers a purely mechanical approach, admitting only very few exceptions, few of which occur during the first two years. It is 95 per cent accurate. Secondly, it can be presented to the class in much less time than the usual explanation, and does not require long explanations and verbalizations. It should be presented as is at the outset, then broken up as needed.<sup>23</sup> Lastly, it permits easy definition of elements such as the separable prefix which normally require much space.<sup>24</sup> It is also usable in a class in which only recognition of German is required, e.g., in a Ph.D. reading course, as an ideal model of the German sentence. It should be remembered, however, that this is not a description of the possibilities of the German sentence; it is merely a scheme designed for the student who wishes to generate German sentences.

It is hoped that this article has illustrated again the necessity for linguistics and teaching methodology to go hand in hand in teaching languages.

#### FOOTNOTES

<sup>1</sup>K. O. Myrvaagnes, "Teaching the German Verb Order," GQ XXV (1952) 162. Example disproving the rule: "Er sagte, er wollte in die Schule gehen." Cf. W. A. Mueller, "The Teaching of German Verb Order," GQ XXIV (1951) 180.

<sup>2</sup>Myrvaagnes, 162. Contrary example: "Dableiben will er! Schwimmen kann er, das Tauchen aber nicht. Geschworen hab' ich nichts! Geflogen ist er nie (title of a story)." Cf. G. E. Condoyannis, "Word Order in Colloquial German," *Monatshefte* XXXVI (1944) 372 f.

<sup>3</sup>Doris Schissler, "Word Order in German," *Canadian Modern Language Review* VII.2 (Winter, 1950-51) 29. Contrary example: "Wegen seiner Hoffahrt hat ihn heute der Herr Professor gescholten." *Hoffahrt geht unter nach Krimmer.*

<sup>4</sup>S. L. Sharp and F. W. Strothman, *German Reading Grammar*, Boston, 1941, p. 54. Contrary example: "Wenn er nur fortgingel!" I should like to point out here that I have chosen these sources merely because they were at hand. Like mistatements are to be found in almost all elementary grammars, and one hears them daily from one's colleagues.

<sup>5</sup>Sharp and Strothman, p. 247 f.

<sup>6</sup>C. R. Goedsche, S. Flygt, M. Spann, *A Modern Course In German*, Cambridge, 1947, p. 366.

<sup>7</sup>K. R. Bergethon, *Grammar for Reading German*, Cambridge, 1950, p. 9.

<sup>8</sup>Since the existence of structural studies of German syntax is usually ignored in this country, I cite here some of the more important works: H. Becker, "Ist eine neue Satzlehre Unterrichtsreif?" *Deutschunterricht* (Berlin) 10. Jahrgang, No. 7 (1957) 379-384 (with bibliography); *idem*, *Sprachlehre*, Berlin, 1941; *idem*, *Hauptprobleme des Satzbaus*, Potsdam, 1956; E. Lerch, "Vom Wesen des Satzes und von der Bedeutung der Stimmführung für die Satz-definition," *Archiv für die gesamte Psychologie* C (1938) 133 ff.; K. Boost, *Neue Untersuchungen zum Wesen und zur Struktur des deutschen Satzes: der Satz als Spannungsfeld*, Berlin (Akademie Verlag), 1954; J. Erben, *Grundzüge einer Syntax der Sprache Luthers*, Berlin (Akademie Verlag), 1954 (many notes on modern German); E. Drach, *Grundgedanken der deutschen Satzlehre*, Frankfurt, 1937 (on Drach's work, see H. A. Basilius, "A Structuralist View of German Syntax," *MLJ* XXXVI [1953] 130-134); H. Glinz, *Die innere Form des Deutschen* Bern, 1952; *idem*, *Der deutsche Satz*, Düsseldorf, 1957; *idem*, "Wortarten und Satzglieder," *Der Deutschunterricht* (Stuttgart) IX.3 (1957) 13-28; W. Pfeleiderer, "Die innere Form des Deutschen," *Der Deutschunterricht* VI.2 (1954) 108-128.

<sup>9</sup>Cf. P. Berger, "Satzbautafeln als Hilfsmittel für den fremdsprachlichen Unterricht," *Die neueren Sprachen* XLV (1957) 241-243.

<sup>10</sup>For an excellent example of the use of such a scheme for a language closely related to German, see Uriel Weinreich, *College Yiddish*, New York, 1953, 330 ff., *passim*. Cf. also R. Jahn, "Satzbautafeln, zum Gebrauch im Deutschunterricht für Ausländer," Munich (Deutsche Akademie) 1937; W. Pfeleiderer, "Wortfelder im Schulunterricht," *Zeitschrift für deutsche Bildung* XLI, 230 ff.; H. E. Palmer, *Colloquial English. Part I*, "Substitution Tables", 4th ed., Cambridge, 1930.

<sup>11</sup>A good structural description of German should provide such a procedure, since it is one of the purposes of descriptive linguistics to establish "statements which enable anyone to synthesize or predict utterances in the language." (Z. Harris, *Methods in Structural Linguistics*, Chicago, 1951, p. 372).

<sup>12</sup>On the use of the terms Subjunctive I and Subjunctive II, see B. Q. Morgan, "On the Teaching of the Subjunctive in German," *Monatshefte* XXXIV (1942) 284-87.

<sup>13</sup>Cf. my article, "The Teaching of Reading German—A Linguistic Approach," *LL* VI (1956) 39-46.

<sup>14</sup>On expansion, see Rulon S. Wells, "Immediate Constituents," *Language* XXIII (1947) 81-117.

<sup>15</sup>Cf. K. L. Pike, *The Intonation of American English*, Ann Arbor, 1947, pp. 40, 45.

<sup>16</sup>The necessity for a dictionary listing is occasioned by the fact that we cannot define the verb complement as a place category, and because of the fact that even then one would be unable to distinguish it from an adverb of place. We must have a listing to permit us to distinguish between verb complex in *In Betrieb stellen* "to get (a factory) started" and verb  $\pm$  adverb of place in *auf den Tisch stellen* "to place on the table". The student early learns to make such distinctions on the basis of the English equivalents, but this does not permit of a rigorous statement.

<sup>17</sup>Cf. G. E. Condoyannis, "Word Order in Colloquial German," *Monatshefte* XXXVI (1944) 371-77.

<sup>18</sup>See especially W. J. Mueller, "Observations on the Position of the Reflexive Pronoun in the German Sentence," *Monatshefte* XXXIV (1942) 93-101.

<sup>19</sup>Cf. Goedsche, *Flygt, Spann*, p. 364. By adverb of time here, I mean "one word ( $\pm$ attributes) adverb of time".

<sup>20</sup>Boost (p. 48 ff.) points out several stylistic restrictions to this rule of the position of the noun object. If the direct object is definite (preceded by a definite article or a limiting adjective), it usually precedes a short adverb of manner ("Der Knabe trägt das Gedicht gern vor"), if it is indefinite, it usually follows a short adverb of manner ("Der Knabe trägt gern ein Gedicht vor" "Der Knabe trägt gern Gedichte vor"). The same may be said of direct and indirect object nouns, where the definite often precedes the indefinite ("Ich habe dem Kinde einen Apfel geschenkt," but "Ich habe den Apfel einem Kinde geschenkt," "Ich habe gestern dem Kinde unterwegs einen Apfel geschenkt"). I myself would not present such rules in the classroom, because they unduly complicate the problem. Also, no such situation came up in my nine textbooks. They are best relegated to a later class, cf. G. Gougenheim, "Structure et économie de la langue française," *Der Deutschunterricht* (Stuttgart) IX.3 (1957) 59-65.

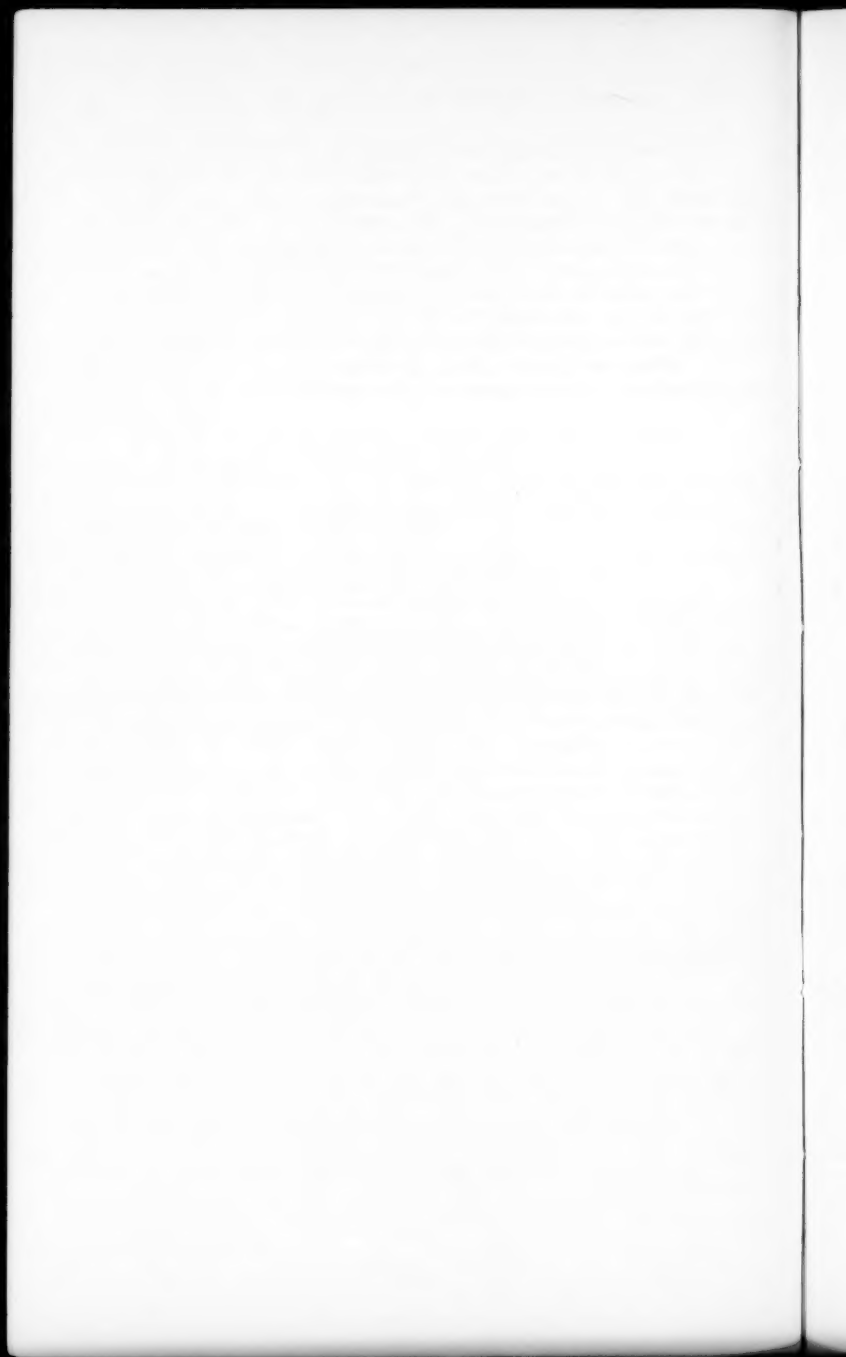
<sup>21</sup>H. Bergholz, "Negation in German," *GQ* XXII (1949) 17-20. Boost (49) has restrictions to impose here also, but of another nature. There are two possible negations of the sentence *Ich habe das Buch mit Absicht gewählt* "I purposely chose the book": *Ich habe das Buch mit Absicht nicht gewählt* "I purposely did not choose the book" or *Ich habe das Buch nicht mit Absicht gewählt* "I didn't choose the book on purpose". It is obvious that the second choice is not a negation of the whole sentence, but merely a special case of the rule that *nicht*, if it does not negate the whole sentence, precedes the element it negates.



<sup>22</sup>These three elements are mutually exclusive.

<sup>23</sup>W. A. Mueller, "The Teaching of German Verb Order," *GQ* XXIV (1951) 178, asks for "a complete and comprehensive outline" to be "given from the outset", in order to assure continuity and proper frame for later explanations.

<sup>24</sup>For example: "The separable prefix is only separated from its verb in the case of normal word order; when final position of the separable prefix is required, it is attached to the next verbal element following it, except in the case of the double infinitive construction, in which case it is attached to the second next verbal element following it."



## SOME EXAMPLES OF SUNDANESE AND JAVANESE PHONIC INTERFERENCE IN RELATION TO LEARNING ENGLISH

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### INTRODUCTION

English is the most important foreign language spoken in Indonesia today. From the standpoint of teaching English it is interesting to explore some of the interference phenomena that are likely to be found when an Indonesian speaks English. The writer believes that an understanding of these phenomena on the part of the teacher of English will be of great value in eliminating many of the mistakes Indonesians tend to make when speaking English.

We cannot say that English is the secondary language and Indonesian is the primary language as far as the majority of Indonesians is concerned, for the official language, Indonesian, is a secondary language for most Indonesians since they speak their regional languages in their homes. There are also cases where the Indonesian language is spoken as the tertiary language, and among people in remote areas this language is sometimes not spoken at all. It is for this reason that this discussion of phonic interference is based on two of the hundreds of languages and dialects to be found in Indonesia, rather than on the official language. We may be sure that any instances of phonic interference are reflections from the primary language, and are not from Indonesian.

The two languages discussed in this paper are Sundanese and Javanese. Sundanese is one of the Indonesian languages, a branch of the malayo-Polynesian language family, which is spoken principally in West Java. Javanese, another language of the same family, is spoken mainly in Central Java and East Java. Bloomfield in *Language* reported that there were twenty million speakers of Javanese and six and a half million speakers of Sundanese. Considering the rapid increase in population within the last two decades there may be about thirty-five million speakers of Javanese and fifteen million speakers of Sundanese today.

There are several factors that are involved in the interference phenomena when Sundanese and Javanese come in contact with English. One of them is spelling pronunciations. English is usually considered as a language which is badly spelled, whereas both Sundanese and Javanese are very nearly phonemically spelled. Thus, if they learn English words through seeing the orthographic forms first, both Sundanese and Javanese speakers of English will pronounce English /Ful/ 'full' as \*/ful/ and English /bIzI/ 'busy' as \*/busi/. (In subsequent examples E will be used preceding slant lines to indicate an English phonemic form and asterisk will indicate a common Indonesian concept of the phonemic form of the English word.) Another interference factor is that of the distribution of the individual phonemes in larger constructions, either singly, or as sequences forming clusters. In Javanese, for instance, the voiced stops occur initially and medially but never finally, so that a Javanese who speaks English is likely to under-differentiate the contrast between E/t/ in /bæt/ and E/d/ in /bæd/, but not in E/taI/ 'tie' and E/daI/ 'die'. A consonant cluster in final position will be difficult for both a Sundanese and a Javanese to pronounce. To approximate the pronunciation of E/sIlk/, 'silk', for instance, will require some practice for these speakers. Beginners in the study of English often insert /ə/ between the contiguous consonants.

In addition English cognate words that first entered the language through Dutch may be a source of interference. The system of spelling used in the Dutch language causes a Sundanese or a Javanese who speaks Dutch, or at least knows some Dutch, to under-differentiate the contrast between E/f/ and E/v/ because in Dutch the phoneme /f/ is represented orthographically by either *f* or *v*.

The consequences of phonic interference in learning English may have far reaching results. In the first place, phonic interference may result in misunderstanding on the part of the native speaker of English. For instance, under-differentiation of the contrast between E/s/ and E/ʒ/ makes it difficult for the native speaker of English to understand whether the word 'pen' or 'pan' has been pronounced. An actual example of misunderstanding caused by phonic interference, this time of English upon Javanese, is as follows: My former English teachers' servant, a Javanese, said to him /mIstər mərte-gaŋa abIs/ 'Sir, the butter is finished.' Due to the lack of aspiration my teacher heard it as /mIstər mərdekaŋa abIs/ 'Sir, the independence is finished.' Another result of interference may be that the English word pronounced by the

Sundanese or Javanese will not mean anything at all for the native speaker of English, and only through some supplementary devices such as repetition, spelling, circumlocution, and the like, will the word be understood at all.

# I. A COMPARISON OF THE SOUND SYSTEMS OF ENGLISH, SUNDANESE AND JAVANESE.

It will be helpful to the English teacher concerned with phonic interference to compare the phonemic systems given below.

## 1. Charts of the Phonemes of English, Sundanese, and Javanese:

### English<sup>1</sup>

#### Consonants

p	t	k
b	d	g
	ç	
	j	
f	θ	s
		ʃ
v	ð	z
		ʒ
m	n	ŋ
w	l	y
	r	

#### Vowels

i		u
ɪ		ʊ
e	ə	o
ɛ	æ	ɔ
	a	

### Sundanese<sup>2</sup>

#### Consonants

p	t	k
b	d	g
	ç	
	j	
	s	h
m	n	ñ
w	l	y
	r	

#### Vowels

i	ĩ	u
ɛ	ə	ɔ
	a	

1. This chart is based on the chart given by American teachers when the writer was studying at the Standard Training Course for Teachers of English at Jogjakarta, Indonesia.

2. This chart is based on the analysis of Mr. David Reibel and myself presented in the ethno-linguistic seminar at Indiana University on February, 11, 1957.

Javanese<sup>3</sup>Consonants

p	t	ṭ	k	?
b	d	ḍ	g	
		č		
		j		
	s		h	
m	n	ñ	ŋ	
w	l	y		
r				

Vowels

i		+	u
e			o
ε		ɔ	
	a		

2. Distribution of Phonemes in the Three Languages.
3. English

The following is a rough treatment of the distribution of the phonemes of English. All consonants may occur in medial position in the word. /h/, /w/, and /y/ never occur finally, and /ŋ/, and /ʒ/ never occur initially. Some of the consonants, particularly the stops, fricative, and liquids, can form clusters, consisting of a maximum of four consonants in each cluster. The vowels can occur in either stressed or unstressed position, however, some of them tend to be centralized in unstressed positions, becoming /ə/. The vowels cannot cluster in the same syllable, but there are three diphthongs, /aɪ/, aU/, and /ɔɪ/. Finally, stress is phonemic in this language.

4. Sundanese

All consonants, except /č/, /j/, /ñ/, /y/, and /w/, can occur initially medially and finally. The five consonants above occur only initially and medially, but never finally. Consonants, particularly the stops, fricatives, and liquids can occur in clusters. In words consisting of more than one syllable the consonant cluster occurs in medial position. Consonant cluster in initial position are to be found only in onomatopoeic words.

Vowels can occur in both stressed and unstressed positions, and there is no tendency of centralization if they occur in unstressed positions. Stress is nonphonemic. Vowels,

3. This chart is based on the analysis of Javanese given by Messrs. Bruce Biggs and Samsuri in the ethno-linguistic seminar at Indiana University on February 11, 1957.

except identical vowels, can cluster across syllable boundaries. Identical vowels are phonetically separated by a glottal stop whenever they would otherwise occur contiguously. The diphthongs consist, phonetically of a vowel plus either [i] or [u]. The most common ones are /ai/, /ɛi/, /əi/, /ɔi/, /ui/, /iɪ/, and /iu/. Others not so common are /ɛu/, /au/.

### 5. Javanese

/p/, /t/, /k/, /m/, /n/, /ŋ/, /l/, /s/ and /r/ can occur initially, medially, and finally. The rest of the consonants occur initially and medially, except for /ʔ/ which occurs only finally. Retroflexed /ɖ/ and /ɗ/ can cluster only with /n/. The rest, except /ʔ/, can form clusters with /h/ or /y/ as one of the phonemes are very rare. The consonant clusters occur only initially and medially.

Vowels can occur in both stressed and unstressed positions, but stress is non-phonemic. Practically all vowels can cluster across syllable boundaries, but diphthongs are not found in this language.

## II. TYPES OF PHONIC INTERFERENCE

There are primarily three types of phonic interference in proceeding from both Sundanese and Javanese into English; namely, under-differentiation of phonemes, difference in interpretation of phonemes, and phonic substitution. So far the writer has not observed instances of over differentiation, but this may be due to the choice of examples used in the study. A further inquiry into the phonic interference between the languages involved in this situation may reveal that there actually are examples of over differentiation of phonemes.

To make for easy comparison of the points of possible interference involved when either a Sundanese or a Javanese speaks English, the instances of each type of phonic interference from each of them are treated separately under several headings. In preparing drill materials, the teacher, or textbook writer should try to develop exercises which will teach the necessary contrasts in English and thus eliminate the interference as much as possible.

1. Under-differentiation of phonemes.
2. Sundanese

The following are instances of under-differentiation of the contrast between minimal pairs of English consonants in

initial, medial, and final positions: (The asterisk preceding the forms in the right hand column indicates the manner in which a Sundanese speaker tends to pronounce both words in each pair.)

- |    |   |   |                        |                                   |
|----|---|---|------------------------|-----------------------------------|
| a. | $E/\text{ð}/ \rightarrow S/d/$                            | $E/\text{ð} \varepsilon r/$<br>$E/d \varepsilon r/$                         | 'there'<br>'dare'      | $*/d \varepsilon r/$              |
| b. | $E/s/ \rightarrow S/s/$<br>$E/\text{ʃ}/ \rightarrow S/s/$ | $E/kl \varepsilon s/$<br>$E/kl \varepsilon \text{ʃ}/$                       | 'class'<br>'clash'     | $*kl \varepsilon s/$              |
| c. | $E/s/ \rightarrow S/s/$<br>$E/\theta / \rightarrow S/s/$  | $E/p \varepsilon s/$<br>$E/p \varepsilon \theta /$                          | 'pass'<br>'path'       | $*/p \varepsilon s/$              |
| d. | $E/t/ \rightarrow S/t/$<br>$E/\theta / \rightarrow S/t/$  | $E/t \text{a} l/$<br>$E/\theta \text{a} l/$                                 | 'tie'<br>'thigh'       | $*/t \text{a} l/$                 |
| e. | $E/\text{ð}/ \rightarrow S/d/$<br>$E/d/ \rightarrow S/d/$ | $E/s \text{ʊ} f \varepsilon s/$<br>$E/s \text{ʊ} r \text{v} \varepsilon s/$ | 'surface'<br>'service' | $*/s \text{ʊ} r f \varepsilon s/$ |

No discussion is necessary for the first example since it is clear enough. The substitution of  $E/\varepsilon /$  by  $S/s/$  in item b and c will be treated under examples of under-differentiation of vowels. Examples in items c and d are used to show that there are two possible ways to replace  $E/\theta /$ . Once a Sundanese pronounces  $E/\theta /$  as  $/s/$ , that is, once he under-differentiates the contrast between  $E/\theta /$  and  $E/s/$ , he will continue to do so any time he pronounces English words containing the phoneme  $/\theta /$ . The other way is to under-differentiate the contrast between  $E/\theta /$  and  $E/t/$ . A Sundanese does not alternate these two types of under-differentiation. The examples in item e may seem to be puzzling, because no  $/f/$  is found in the Sundanese phonemic system. However, since a great number of Sundanese speakers know Indonesian, in which several words from Arabic bear the phoneme  $/f/$ , it is not impossible for them to pronounce  $/f/$  correctly.

There are two more instances of under-differentiation as shown below. The first occurs in both medial and final positions, the other in final position only.

- |    |  |  |                    |                             |
|----|--|--|--------------------|-----------------------------|
| f. | $E/s/ \rightarrow S/s/$<br>$E/z/ \rightarrow S/s/$               | $E/\text{a} \text{I} s/$<br>$E/\text{a} \text{I} z/$       | 'ice'<br>'eyes'    | $*/\text{a} \text{I} s/$    |
| g. | $E/\text{ç}/ \rightarrow S/c/$<br>$E/\text{ʝ}/ \rightarrow S/c/$ | $E/h \varepsilon \text{ç}/$<br>$E/h \varepsilon \text{ʝ}/$ | 'hatch'<br>'hedge' | $*/h \varepsilon \text{ç}/$ |



There are five possible instances of under-differentiation of English vowels:

- |    |  |                             |                  |          |
|----|--|-----------------------------|------------------|----------|
| a. | $E/i/ \rightarrow S/i/$<br>$E/l/$                            | $E/sik/$<br>$E/slɪk/$       | 'seek'<br>'sick' | $*/sik/$ |
| b. | $E/e/ \rightarrow S/\varepsilon/$<br>$E/\varepsilon/$        | $E/men/$<br>$E/mɛn/$        | 'main'<br>'men'  | $*/mɛn/$ |
| c. | $E/\varepsilon/ \rightarrow S/\varepsilon/$<br>$E/\text{æ}/$ | $E/mɛn/$<br>$E/m\text{æ}n/$ | 'men'<br>'man'   | $*/mɛn/$ |
| d. | $E/o/ \rightarrow S/\text{ɔ}/$<br>$E/\text{ɔ}/$              | $E/lon/$<br>$E/lɔn/$        | 'loan'<br>'lawn' | $*/lɔn/$ |
| e. | $E/u/ \rightarrow S/u/$<br>$E/U/$                            | $E/pul/$<br>$E/pUl/$        | 'pool'<br>'pull' | $*/pul/$ |

In example b, if a native speaker of English tries to show that there is a difference between  $E/e/$  and  $E/\varepsilon/$ , a Sundanese speaking English may substitute  $E/e/$  by a sequence of Sundanese phonemes  $/\varepsilon i/$  and  $E/\varepsilon/$  by  $S/\varepsilon/$  to approximate the contrast between  $E/e/$  and  $E/\varepsilon/$ . The contrast between  $E/\varepsilon/$  and  $E/\text{æ}/$ , and also between  $E/u/$  and  $E/U/$ , may be re-interpreted as the contrast between  $/\varepsilon/$  and  $/\varepsilon:/$ , and  $/u:/$  and  $/u/$ , respectively.

### 3. Javanese

The following are instances of under-differentiation of the contrasts of English consonants that are likely to be produced by a Javanese speaker of English:

- |    |  |   |                    |                  |
|----|--|---|--------------------|------------------|
| a. | $E/\delta/ \rightarrow J/d/$<br>$E/d/$   | $E/\delta\text{ɛ}r/$<br>$E/d\text{ɛ}r/$     | 'there'<br>'dare'  | $*/d\text{ɛ}r/$  |
| b. | $E/s/ \rightarrow J/s/$<br>$E/\text{ʃ}/$ | $E/kl\text{æ}s/$<br>$E/kl\text{æ}\text{ʃ}/$ | 'class'<br>'clash' | $*/kl\text{ɛ}s/$ |
| c. | $E/s/ \rightarrow J/s/$<br>$E/\theta/$   | $E/p\text{æ}s/$<br>$E/p\text{æ}\theta/$     | 'pass'<br>'path'   | $*/p\text{ɛ}s/$  |
| d. | $E/t/ \rightarrow J/t/$<br>$E/\theta/$   | $E/tai/$<br>$E/\theta ai/$                  | 'tie'<br>'thigh'   | $*/tai/$         |

e.	E/f/ → J/[f] E/v/	E/surfəs/ E/survəs/	'surface' 'service'	*[sirfis]
f.	E/s/ → J/s/ E/z/	E/als/ E/alz/	'ice' 'eyes'	*/ais/
g.	E/č/ → J/č/ E/j/	E/hæč/ E/hæj/	'hatch' 'hedge'	*/hæč/
h.	E/p/ → J/p/ E/b/	E/rop/ E/rob/	'rope' 'robe'	*/rop/
i.	E/t/ → J/t/ E/d/	E/bæt/ E/bəd/	'bet' 'bed'	*/bæt/
j.	E/k/ → J/k/ E/g/	E/bæk/ E/bæg/	'back' 'bag'	*/bæk/

The first five instances above are found in all positions. Similar to what has been discussed in 2., once a Javanese under-differentiates the contrast between E/s/ and E/θ/, he will continue to render /s/ any time he has to pronounce E/θ/; if he confuses the contrast between E/t/ and E/θ/, he will render /t/ any time he pronounces English words bearing the phoneme /θ/, but he will never confuse the two. Also it is not impossible for a Javanese to approximate E/f/ by yielding [f], and allphone of J/p/, which can be found in some Javanese speakers due to their familiarity with either Indonesian or Dutch.

Example f can be found in medial and final positions. Further in regard to example f, it is to be noted that due to the non-existence of diphthongs in Javanese, E/aI/ will be rendered as a sequence of Javanese phonemes /a/ and /i/.

The next four examples in the chart above are to be found in final positions only, due to the fact that the contrast between voiced and voiceless stops in Javanese is neutralized in final positions.

There are three instances of under-differentiation of English vowels:

a.	E/ɛ/ → J/ɛ/ E/æ/	E/pɛn/ E/pæ n/	'pen' 'pen'	*/pɛn/
b.	E/u/ → J/u/ E/U/	E/pul/ E/pUl/	'pool' 'pull'	*/pul/

c.	E/U/ E/ə/	J/t/	E/bUk/ E/bək/	'book' 'buck/	*/bik/
----	--------------	------	------------------	------------------	--------

The first example is an almost universal error, and it presents a serious problem for a Javanese in particular, and for Indonesians in general, in their attempts to study English. Less serious is the case of the under-differentiation of the contrast between E/u/ and E/U/, and any time a native speaker of English tries to show the contrast between each member of the two pairs above, it is likely that the contrast will be reinterpreted as that between long and short vowels, i.e., between E[ɛ] vs. E[ɛ:] and E[u:] vs. E[u], respectively. The last example has two possible alternations. In the first place E/bUk/ is pronounced as \*/buk/, resulting from under-differentiation between E/u/ and E/U/, which, accordingly, appears as if English book and buck are distinguished from each other by the contrast between /u/ and /ə/, which is not the case. The second alternation will be that of example c above; i.e., the under-differentiation between E/U/ and E/ə/.

#### 4. Differences in interpretation of phonemes

##### 5. Sundanese

As far as interpretation is concerned, we have to distinguish between the receptive level alone and interpretation on the productive level. Thus, the contrast between E/θ/ and E ð/ is heard as that between \*/t/ or \*/s/ vs. \*/d/, but on the productive level this kind of phenomenon is an example of under-differentiation. Since there is no clear cut distinction between the two, i.e., between interpretation on the receptive level and under-differentiation on the production level. I group them under under-differentiation.

Differences in interpretation of phonemes on the receptive and productive levels is of importance to the reader. There are only two examples, and they are both vowels, namely:

a.	E/ɛ/ E/æ /	*/ɛ/ *[ɛ:]	E/pɛn/ E/pæn/	'pen' 'pan'	*/pɛn/ *[pɛ:n]
b.	E/U/ E/u/	*/u/ *[u:]	E/fUl/ E/ful/	'full' 'fool'	*/ful/ *[fu:l]

Thus, instead of perceiving the contrast between E/ɛ/ and E/æ/ as that in which the production of E/æ/ requires a wider opening of the mouth (or, lowering of the jaw), a Sundanese interprets it as the contrast between long and short vowels. The length accompanying E/æ/ which is redundant and allophonic is interpreted as the source of the contrast. Similarly, instead of perceiving the contrast between E/U/ and E/u/ as one in which the production of E/u/ requires a lower and retracted position of the tongue, a Sundanese interprets it as the contrast between short and long /u/.

#### 6. Javanese.

There are two possible instances of phonic interference which are likely to occur when a Javanese is speaking English in distinguishing the contrast between a series of voiced versus voiceless stops in final positions. One is the under-differentiation (see 3. g, h, i, j,) of the contrast between the voiced and the voiceless stops. The other is difference of interpretation, namely, a Javanese may perceive the contrast as that between the short vowels preceding the voiceless stops in final position and the relatively longer vowels preceding the voiced stops in identical positions, e.g.:

- |    |         |          |         |    |        |        |         |
|----|---------|----------|---------|----|--------|--------|---------|
| a. | E/rop/  | 'rope'   | */rop/  | c. | E/fit/ | 'feet' | */fit/  |
|    | E/rob/  | 'robe'   | */ro:p/ |    | E/fid/ | 'feed' | */fi:t/ |
| b. | E/čərc/ | 'church' | */čərc/ | d. | E/plk/ | 'pick' | */plk/  |
|    | E/jəg/  | 'judge'  | */jə:č/ |    | E/plg/ | 'pig'  | */pl:k/ |

Similar to what is likely to be done by a Sundanese in speaking English, a Javanese will reinterpret the contrast between E/ɛ/ and E/æ/, and also between E/U/ and E/u/, as \*/ɛ/ and \*/ɛ:/, and \*/u/ and \*/u:/, respectively.

#### 7. Phonic Substitution

#### 8. Sundanese

#### 9. Consonants:

a. English aspirated voiceless stops in stressed positions are substituted for by the unaspirated voiceless stops:

$$\begin{array}{ll} E[\text{p}^h] \longrightarrow & S/p/ \\ E[\text{t}^h] \longrightarrow & S/t/ \end{array} \quad \begin{array}{ll} E[\text{k}^h] \longrightarrow & S/k/ \end{array}$$

It is to be noted that E/t/ is alveolar whereas S/t/ is dental.

b. E/d/, voiced alveolar stop, is substituted for by S/d/, voiced retroflexed stop.

c. The series of English voiced stops, in which the tense/lax opposition as well as voiced/voiceless opposition are present, is substituted by a series of Sundanese voiced stops, in which only the voiced/voiceless opposition is present.

E/s/ with a rounded quality may be substituted by a sequence of Sundanese phonemes /s/ and /y/ which is unrounded.

d. Similarly, E/j/ and E/č/, which are rounded are substituted by S/j/ and S/č/ which are unrounded.

e. E/s/ is substituted by S/s/ in which the latter has a more hissing quality.

f. E/w/ (rounded) is substituted by unrounded S/w/.

g. E/r/ is substituted by Sundanese retroflexed /r/.

#### 10. Vowels:

a. English vowels having glide quality are substituted by simple Sundanese vowels, if the phonetically identical counterparts of these English vowels are present in Sundanese. Thus, E/i/ [iə] and E/u/ [uə] are substituted by S/i/ [i] and S/u/ [u]. E/e/ [eɪ] and E/ou/ [ou], however, are substituted by S/ε i/ and S/ʷ/.

b. E/U/ is substituted by either S/u/. S/ə/, or S/i/.

c. E/æ/ is rendered as S/ε/, or, if a native speaker of English tries to correct the error, a Sundanese will render [ε:]

#### 11. Javanese

#### 12. Consonants:

a. English aspirated, voiceless stops are substituted by Javanese unaspirated, voiceless stops.

E[ph]	→	J/p/	E[k <sup>h</sup> ]	→	J/k/
E[th]	→	J/t/			

It is the Javanese dental /t/ which is used to substitute E/t/.

b. E/d/, voiced alveolar stop, is substituted by J/d/, voiced retroflexed stop.

c. E/č/ and /j/, both rounded, are rendered as J/č/ and J/j/, both unrounded.

d. E/s/ (rounded), besides being under-differentiated with E/s/, is also substituted for by a sequence of Javanese phonemes /s/ and /y/, i.e., /sy/ (unrounded), resulting in the

under-differentiation of E/s/ and E/sy/, as in E/ʃut/ 'shoot' vs. E/syut/ 'suit' (in a particular dialect of English).

e. E/w/ (rounded) is substituted by J/w/ (unrounded).

f. English /r/ is substituted by Javanese retroflexed /r/.

### 13. Vowels:

a. English vowels having glide quality are substituted by plain vowels of Javanese, if the phonetically identical counterparts of these English vowels are present in Javanese. Thus:

E/u/	[u <sup>ə</sup> ]	→	J/u/	E/e/	[e <sup>i</sup> ]	→	J/e/
E/i/	[i <sup>ə</sup> ]	→	J/i/	E/o/	[o <sup>u</sup> ]	→	J/o/

b. E/I/ is substituted for by J[I], an allophone of J/e/ that occurs only in closed final syllables.

c. E/ɔ:/ is substituted for by J/ɛ/. To be extra correct, a Javanese speaking English may lengthen J/ɛ/, thus [ɛ:], instead of opening the jaw wider.

## III. CONCLUSION AND COMPARISON

From the instances of under-differentiation in the case of vowels it can be seen that for a Javanese the chance of under-differentiating the contrast between minimal pairs of English vowels is less than it is for a Sundanese. This is due to the fact that in Javanese the phonetically identical counterparts of English vowels are greater in number than they are in Sundanese. However, the greater number of phonemes does not necessarily guarantee that there will be less interference. For instance, even though there are twenty-one consonantal phonemes in Javanese as contrasted to eighteen consonants in Sundanese, there is a smaller number of instances of under-differentiation which might be made by a Sundanese speaking English, because the consonants in Sundanese are distributed more like English consonants than are those in Javanese. In other words, the distribution of phonemes must also be considered as a factor in the amount of possible interference.

SOME REFLECTIONS ON THE USE OF  
THE NATIVE LANGUAGE IN  
ELEMENTARY LANGUAGE TEACHING

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Whether or not, or to what extent, the native language of the learner should be used in the foreign language class is a perennial problem of discussion among language teachers. Some language teachers—especially those who believe in the so-called “direct method”—make the exclusive use of the foreign language the main feature of their teaching and condemn use of the native language quite categorically. Most linguists concerned with language teaching have generally been less categorical in condemning the use of the native language and have admitted it for certain purposes.<sup>1</sup> What are then the possible uses of the native language, and what are the main dangers connected with the use of the native language? This short article does not pretend either to exhaust the subject or to present the views of “linguistics” on that subject; it merely gives the reflections of *one* linguist, who has for some years been concerned with foreign language teaching in general, and more specifically with the teaching of French to native speakers of English.

I and probably most language teachers, linguist or non-linguist, believe that the foreign language class should afford a maximum of active practice in the foreign language. Those of us who are linguists have come to the conclusion that this practice should be directed toward acquiring specific sentence patterns in the foreign language, and should concentrate systematically on the points of difficulty: those sounds, vocabulary problems or structures in which the foreign language clashes with the native language of the learner.<sup>2</sup> As a general rule I believe that the native language is used to advantage if it frees additional classroom time for that type of practice. Some of the major reasons for the use of the native language are therefore the following:

1. Certain phases of classroom instruction can be accomplished more economically in the native language. Two possible uses of the native language come to my mind under this heading of economy:

(a) It may be possible (we can never be sure) to explain a grammatical problem or a contrast between the native language and the foreign language in the foreign language itself. And it may also be quite possible, let us say, to explain to a speaker of English the difference between German *Du* and *Sie*, or French *vous* and *tu* using only the context or an explanation in either German or French; but the process of making such a difference clear will undoubtedly take more time than a quick explanation in English. Now it is quite possible that the mere fact that the explanation is given in the foreign language may afford a certain amount of practice in the foreign language, but that practice is not organized around specific problems, it is not part of the learning scheme—chances are that the class time gained by explaining in English could be used more effectively in the drill of specific materials.

(b) Translation is still the most economical way of supplying the approximate meaning of lexical items in the foreign language. As a linguist I feel that the most serious problem in the learning of the foreign language is acquisition of structure and not the learning of vocabulary. Again it seems uneconomical to me to devote a large amount of class time to the somewhat roundabout and tedious explanation of a lexical item, if this lexical item could be explained to the student by merely giving him an approximate equivalent in his native language—and class time would be freed for drill in the realm of structure.

2. Some possible uses of the native language go beyond the realm of mere economy but have inherent pedagogical justification. Difficulties in the foreign language usually revolve around some contrast between the native and foreign languages. The use of the native language makes it possible to focus attention on those contrasts and drive those contrasts home to the learner. Like some other principles of applied linguistics the possibility (or necessity) of using the native language is most obvious in the realm of phonology. If we use the foreign language alone, then we can teach production of the sounds of the foreign language and practice exercises which train the student in discrimination between the sounds of the language to be learned. But this is not enough. Let us say we teach Spanish or German to a speaker of English. The speaker of English, who has five front vowel phonemes (i I e ε æ) as compared to the two (i e) of Spanish or the two (i, e, also differentiated by length) of German, has no problem of auditory discrimination whatsoever. His problem is purely one of substituting English sounds for German or Spanish sounds, and in order to avoid his substituting the English sounds he must



hear the difference between English and the foreign language. In other words, to drill him in auditory discrimination between, for example, German *Sie* and *See* is largely a waste of time; what he must learn is the difference between the German *See* and English "say", German *geh* and English "gay", etc.

Now this principle of overtly contrasting in drill fashion the native and the foreign language can also be applied to teaching of structure. An exercise in which the teacher asks the student to give, for instance, the equivalent of "I want John to study, I want Charles to study, I want John to work, I want Charles to work," etc., and the student answers with *ich möchte dass Johann studiert, ich möchte dass Karl studiert*, etc. (*je veux que Jean étudie, je veux que Charles étudie*, etc.), actually highlights and drills quite economically an important structural difference between the languages involved.

Another important use of the native language is, I think, implied in what I have just said. The native language may sometimes be the most efficient means to evoke student response in a pattern drill exercise. The way in which such pattern drill is usually carried out is by techniques such as substitution or conversion: the student is given a pattern like *je veux que vous cherchiez le livre* or *ich möchte dass Sie das Buch suchen*, and is asked to replace *vous* or *Sie* by another form, or to replace *livre* or *Buch* by another noun; or we ask the student to make a series of positive statements negative, or to convert a series of statements into questions, etc. But giving the student a pattern in his native language and asking him to respond in the foreign language is just as easy a way to drill the pattern, and assures that the student thoroughly understands the meaning of the foreign pattern—something which is not always assured by the substitution technique alone. The very advantage of the substitution technique, namely that it is mechanical, may prove a disadvantage, for a student can go through an entire exercise correctly without really knowing what he is saying. The use of the native language is thus a good supplement to the purely mechanical substitution or conversion procedures.

The real reason for the opposition to the use of the native language is perhaps justified by the great ease with which the native language can be misused or abused in the classroom. So let us list briefly what I consider the ways in which the native language can be misused in the foreign language class. Before I begin, I wish to make it clear again that I think that the native language should be used only to recall a pattern already learned, or to bring about a modification or substitution in such a pattern.

1. The native language should *not* be used as a basis for translation in the sense that the student (perhaps with the help of some grammatical "rules") is asked to construct a new pattern. A pattern in a foreign language must be *learned* and not "constructed." I think that the teacher using the native language must be on constant guard that he (and just as important, his student) is not using the native language that way. The student who in response to a stimulus like "I am going to school" starts to answer slowly, looking for partial equivalents to the English sentence (*je suis . . . , ich bin . . .*) must be stopped immediately, be given the correct response by his teacher or a classmate, and put back on the right track by repeating the drill that makes him respond rapidly to "I am going to school, I am going to church," etc.

2. The native language should, I think, be used orally only. There are at least two reasons for insisting on oral use. Using the native language only orally minimizes the danger of using it as a basis for word to word translation. The native language should be a stimulus for the students to respond in a pattern of the foreign language. However, the native language written out gives the student time to "figure out" partial equivalents of the statement in the native language to the foreign language; it gives him time to restructure the foreign language in terms of his own. The other reason for using oral rather than written language is simply that signals of the native language may exist only in speech and have no written equivalent. By using the written language we throw away the possibility of making important distinctions which facilitate the learning problem; for instance, there is for a speaker of English a rather self-evident distinction between a French teacher (primary stress on French) and a French teacher (primary stress on teacher), between a German teacher and a German teacher. In those languages, however, they become *un professeur de français* vs. *un professeur français*, and *ein Deutschlehrer* vs. *ein deutscher Lehrer*. I remember struggling in vain to explain to a class the difference between *un livre français* and *un livre de français*, and I remember telling them that *un livre de français* was a book concerned with French, while *un livre français* was a book written in French and came from France. I also remember that a student in my class became very indignant when I corrected *j'ai fait la connaissance d'une jeune fille de français* in one of his compositions. He pointed out to me that this girl had not come from France, but from Canada, but that she was very much concerned with French, etc. When I pointed out to him the simple correspondence between French book (*livre français*) and French girl, he caught on immediately.

3. I have stated above that the positive advantage of the use of the native language lies in stressing the contrast between that language and the foreign language. One habit that is unfortunately quite frequently found in many textbooks works directly counter to this, namely the idea of adapting the native language to the foreign language. We must never attempt to structure the native language to fit the patterns of the foreign language. This habit of adapting the native language may take two forms:

(a) In some instances actual violence is done to the native language and it is presented in a form which would hardly ever, if at all, be used in actual speech. For example, the use of written rather than oral language may be responsible for this: in English, stress may be used to emphasize the importance of one particular part of the sentence. "I want to do this today" vs. "I want to do this today" vs. "I want to do this today" give us different meanings. French does not utilize stress in this particular way. What is necessary in French is a different construction: *c'est moi qui veux faire cela aujourd'hui* vs. *c'est cela que je veux faire aujourd'hui* vs. *c'est aujourd'hui que je veux faire cela*. Many French grammar books that I have seen attempt to have the student produce these French patterns by having him translate "it is I who want to do this," "it is today that I want to do this," etc. This way of manipulating English not only does violence to the language, it also fails to teach the student when really to use the French construction. Since it seems to correspond to something he would never use in English anyway, he will probably not use it in French, and—unless explicitly warned—will continue to attempt to express emphasis and importance in French by using a stress accent, a procedure which will be quite meaningless to his possible French listeners. I also wonder whether the student who is asked to translate into French or German "one tells me that you are right" will ever learn to use the French *on* or German *man*—unless it has been signalled by this particular construction. I know that students who translate "one tells me that you are right" beautifully into *on me dit que vous avez raison*, will come up in free composition or conversations with such strange constructions as *ils me disent* or even *je suis dit*—the literal translation of "they tell me" or "I am told," which are of course the normal and frequently used English counterparts of the French *on* construction.

(b) Another more subtle way of adapting the native language to the foreign language is the constant use, not of an unusual or unnatural construction, but of a construction which has a parallel in the foreign language and the avoidance of the

corresponding construction that clashes. Thus we can always avoid a construction like "he could have gone" in favor of "he would have been able to go" in order to accommodate the French *il aurait pu aller*, or German *er hätte gehen können* (past conditional plus infinitive). I have also noticed that in almost all French grammars the indirect object of English is always marked by the preposition "to" because "I give the book to Charles" corresponds nicely to *je donne le livre à Charles*. But this does not, alas! keep our students of French from doing violence to French by saying *je donne Charles le livre* whenever they happen to be influenced by the English construction "I give Charles the book."

4. Some structures of the native language may have no obvious counterpart in the foreign language. In such instances it is doubly necessary to contrast the native language and the foreign language and point out that a specific construction has no direct counterpart and may not be used. For instance, a speaker of English may learn and observe in French or German grammars and conversation books that a question like *Avez-vous vu le livre?* (*Haben Sie das Buch gesehen?*) will evoke answers like *Oui* or *Oui, je l'ai vu* (*Ja*, or *Ja, ich habe es gesehen*). All of these have English counterparts: "Yes," or "Yes, I have seen it," but in addition, the student must be taught quite specifically that the most common English response, "Yes, I have" (or "No, I haven't") has no counterpart in either French or German, where the entire verb of the question must be repeated in the answer. A drill which contrasts French *Oui* or German *Ja* with English responses like "Yes, I have" or "Yes, I am" can make this point quite emphatically.

5. Connected with the use of written rather than oral language as a basis for instruction is quite often the attempt to be prescriptive in the native language. It is the way in which the native language is actually spoken which must be contrasted with the foreign language. To compare the foreign language not with the way in which the student speaks but with the way in which he ought to speak confuses the issue and makes our job more difficult. Many French grammars offer lengthy explanations of the difference between English "I should give" (which equals *je donnerais*), and the other English "I should give" (which means *je devrais donner*).<sup>3</sup> In German the two "should give's" of English are also considered to have two different equivalents: *ich würde geben* vs. *ich soll(te) geben*. Now *je donnerais* equals, of course, "I'd give," and *je devrai donner* is "I ought to give," a difference which is clear to any speaker of English. If a writer of a textbook thinks that the "first

person conditional" of English is, or ought to be, "should give," and introduces this into his book, he will only confuse the student. A textbook writer who attempts to explain to the student the difference between "will" indicating volition, vs. "will" indicating the future<sup>4</sup> (he will give = *il veut donner* vs. *il donnera*) could save himself and his students some trouble by teaching the English future as "he is going to give," which is of course the form normally used.

A final word: I am sure that all linguists and language teachers will agree on one point. The main danger of the use of the native language is simply that it is easy to overdo it. We should not lose sight of my initial statement that the main advantage of the use of the native language is to free class time for specific concentrated drill in foreign language patterns. There is of course no magic formula telling us how much English is permissible or advisable in, let us say, French or German class, but it is obvious that the class time must be used for imitating and responding to French or German patterns. I personally would be quite worried if more than ten percent of a foreign language class were taken up by a student listening to his native language.

The application of linguistics to language teaching lies primarily in this intensive drill of specific structural difficulties. The usual classification of teaching methods puts the emphasis rather on how the semantic content of a sentence or structure is supplied to the student. Thus some teachers, advocates of the so-called direct method, will boast that they never use a single word of the native language in the classroom. But this in itself is not a guarantee for the most efficient teaching. A teacher who uses pictures to evoke answers in the foreign language, but uses them without reference to specific drill, and in addition allows the student considerable reaction time for his answer is deceiving himself about the student's native language not being used in his classroom. For most of his students will respond first mentally in their native language, and then proceed to translate silently in order to give the required response. And on the other hand, I believe that a teacher may use the native language to evoke the type of pattern drill I have suggested above, and his students, automatically responding in the foreign language, will actually make less use of their native language in acquiring fluency in the use of the structures of the foreign language.

## FOOTNOTES

1. See for instance A. Hill, "Language Analysis and Language Teaching," *MLJ*, XL (1956), 335-345, especially p. 345: "A sensible plan, instead of the direct method, is initial explanation, as accurate and simple as possible in the native language, followed by drill aimed at the acquisition of patterns."
2. See Robert Lado's book, *Linguistics across Cultures*, Ann Arbor, 1957, for a complete treatment of the principle of interlingual comparison as a basis for the construction of teaching materials.
3. J. Harris and A. Lévêque, *Basic Conversational French*, New York, 1957, p. 154: "While it is generally bad practice to think of French words and phrases in terms of their supposed English equivalents, it is particularly dangerous in the case of should and would. While these words are indeed used to form a conditional in English, they have other very common meanings which have nothing whatever to do with the conditional."
4. E. Sonnet and G. Shortliffe, *Review of Standard French*, New York, 1954, p. 178: "It is very important to distinguish between will and would used as auxiliaries of the future or conditional and will and would expressing volition. In this last case will and would are real verbs."

## ENGLISH - KOREAN COGNATES

Hei Sook Lee

### I. Introduction.

The present political situation is the prime motivation for learning English among the Korean people. Until World War II, Korea had little contact with the European civilizations, and even less with the American, because of the Japanese policy of isolation for Korea and even for Japan itself. Those people who studied or spoke English were suspected of having "dangerous thoughts", a political offence. In spite of the danger involved, many loan words from English were used by the educated people, and some of them also became popular among the common people. Since World War II many new loan words are being spoken as a result of American influence. Most of these words are pronounced in the Korean pattern; the pronunciation of only a few is similar to the English.

English pronunciation, writing, word structures, sentence patterns, and expressions are quite different from the Korean ones. Since Korean people who are now learning English, or intend to learn it, have the preconception that it is a very difficult language, they usually feel discouraged. The author believes it is urgent to destroy this preconceived notion.

The English cognates in Korean can be helpful in learning English and can stimulate interest in that language. A teacher exists only for the benefit of the learner, and a teacher's achievement is conditioned by the motivation of the learner. Essentially, the reason for selecting cognates between English and Korean lies in trying to help the student learn English more quickly and with more facility. In other words, to help with his motivation.

Professor Fries has said, "Cognates with careful handling can be helpful."<sup>1</sup> The use of cognates adequately stimulates the learner's efforts to learn English vocabulary. The effort of

1. Charles C. Fries, *Teaching and Learning English as a Foreign Language*, p. 50.

vocabulary learning is necessary to achieve a certain result desired by the learner, and the learner may be encouraged by seeing how fast he can get on. The learner is interested primarily in accomplishment. He is interested in effort only in so far as it is conducive to the accomplishment which he desires. In particular, with cognates it is easy for him to recognize the form and meaning of vocabulary items and to produce such sentences as he would like to express.

## II. Criteria of cognate selection.

I have selected cognates for Korean adults who are either beginners or advanced students and graded each item as *easy*, *normal*, and *difficult* with reference to meaning and pronunciation. "Easy cognates" are those obviously and readily identified through pronunciation and in meaning so that the word is not even noticed by the learner as being new. "Normal cognates" are understandable but they cause a certain degree of hesitation at first sight. They are eventually identified and interpreted by the learner in Korean. "Difficult cognates" are those requiring explanation. These cognates could not be identified or interpreted by any learner, but the relationship of English to the Korean word can be explained, although sometimes only with difficulty.

Six chief sources were used to select the cognates used in Korean: *The Teacher's Word Book of 30,000 Words* by Thorndike and Lorge; *General Service List* by Michael West; *American College Dictionary*, by Clarence L. Barnhart; *Spelling Difficulties in 3876 Words* by Arthur I. Gates; *Korean-English Dictionary* (1955); and *English-Korean Dictionary* (1955).

I obtained the frequency of use of the cognates from *The Teacher's Word Book*, their meaning from the *General Service List* and *American College Dictionary*, and I examined the cognates to see whether they were deceptive cognates or not, using the *Korean-English* and *English-Korean Dictionaries* as a kind of guide.

I selected 463 cognate words from *The Teacher's Word Book of 30,000 Words* by Thorndike and Lorge, comparing the words with both Korean dictionaries. I checked the meaning of the cognates which are used in Korea to see whether they are false or not according to the *American College Dictionary*. I eliminated the technical terms which are not used in common conversation and selected cognates used.



"Usefulness is not necessarily determined by frequency of concurrence in the speech of native users of the language, although frequency is quite definitely a factor of usefulness."<sup>2</sup>

### III. Procedures of classifying cognates.

#### 1. Types of English cognates in Korean with reference to meaning:

Type 1. Those that have no equivalent Korean words.

Type 2. Those that have one or more equivalent Korean words and the meaning of which is similar in English and Korean.

Type 3. Those that have equivalent Korean words which are generalized in their meanings.

Type 4. Those that have equivalent Korean words which are specialized in their meanings.

#### 2. Types of English cognates in Korean with reference to pronunciation:

Type 1. Those that are pronounced similarly in English and Korean.

Type 2. Those that are pronounced in Korean form and are therefore easy to pronounce.

Type 3. Those that are pronounced in Korean form but are difficult to pronounce.

Type 4. Those that are still used with a Japanese pronunciation.

#### 3. Types of English cognates in Korean with reference to usage:

Type 1. Those that are used commonly and are easily understood and identified.

Type 2. Those that are used in everyday conversation by people educated on the high school level.

Type 3. Those that are used by particular groups of people educated beyond the college level.

### IV. Types of English cognates in Korean with reference to meaning.

I grouped the 463 cognates with regard to meaning into four classes. Of these cognates 49% are deceptive in either

2. Charles C. Fries, *op. cit.*, p. 51.

their specialized or generalized meanings. For example, the cognate "cunning" is used specifically of a student who deceives the teacher in taking an examination. The cognate "tea" is now used to include coffee or cocoa. It has become generalized in its meaning. Before World War II Koreans used to drink tea, but now coffee and cocoa have come into fashion through American influence. As a rule the cognates which are generalized in their meanings are widely used everyday words.

"As a matter of fact the meanings into which we classify our experience are culturally determined or modified and they vary considerably from culture to culture. Some meanings found in one culture may not exist in another."<sup>3</sup>

The word "jeep" did not exist in Korean until the American army brought jeeps to Korea in 1950 during the Korean war. Now it has no substitutional word in Korean and is used as an everyday word. That same year the word "cabinet" was brought in. Because many buildings were destroyed by the war, cabinets were used in schools or offices. This word is now familiar to Koreans and is also used as an everyday word. Thus from 1946 on, many new words were borrowed, since through sudden political changes the use of English has greatly increased.

Most of the words of this class have no equivalents in Korean. There are two reasons: one is the absence of counterparts in Korean; the other is the interest of the people in speaking English. Even if a substitution word exists, the English one is used. For example, the cognate "battery" has a substitution in Korean, [čnyɪ], but now "battery" is more frequently used.

Most of these cognates are familiar to Koreans, since they can either easily identify their meaning or else understand them after a little hesitation.

In Korea, English cognates are used in the singular form only. Korean has no pluralizing morphemes like the English bound form -s in *pens* and *books*.

Korean "two", "three", or "more than one" are lexical items or auxiliary words. They can be attached to nouns, pronouns, and adverbs. But they can be omitted if the sentence or phrase contains a word which is plural in meaning.

3. Robert Lado, *Patterns of Difficulty in Vocabulary, Language Learning*, Vol. VI, No. 1 & 2, p. 26.

Example:	English:	Korean:
Noun:	one book_	[ han ʧæk ]
	Two books	[ du ʧæk ] or [ du ʧæk tɨl ]
	flowers_	[ kot tɨl ]
Pronoun:	you (plural)	[ daŋsin dɨl ]
		[ daŋsin nɛ ]
		[ daŋsin nɛ dɨl ]
Adverb	bloomed beautifully	[ arimdapɛ dɨl phiyɔtta ]
	well done	[ ʃal dɨl hɛta ]
	(these are for plural)	

The noun example above shows that the addition of /s/ in English is used to indicate more than one, while *dɨl* remains the same in form or is omitted. If a noun is accompanied by the adjective "two" or "three", *dɨl* is usually omitted. The plural term *dɨl* can be placed after an adverb, and expresses the plural. There are three kinds of plural forms which are placed after a pronoun: *dɨl*, *nɛ*, *nɛdɨl*. Because of the habitual use of *dɨl* in Korean, learners are apt to omit the /s/ to mark the plural in English. This is the reason why only the singular form of cognates is used.

One more interesting aspect of the misuse of cognates is the use of proper nouns. For example, *American* is an adjective in English, but in Korean there is no differentiation between *America* and *American*. In Korean, *America* is used as a noun and as an adjective; such as "America people" (*American*) or *America scholar* (an American scholar). This is because there are no noun inflections in Korean.

But the inflection of an adjective produces an adverb in the same way as in English. For example, the adjective *beautiful* can be made into an adverb by adding *ly* in English; similarly, in Korean the adjective *arimdaun* can be made into the adverb *arimdapɛ* by inflection of the adjective. Notice that the end of the word in the adjective *un* changes to *ɛ*. As the above example shows, a proper noun was borrowed and used as an adjective.

1.1 Type 1. Cognates having no Korean substitutional words. These are in common use. Some of them are deceptive cognates, and in some the suffix is cut off, e.g., *apartment* to *depart*, *department* to *depart*.

Example:	<u>English</u>	<u>Korean</u>
	ink	[ iŋk ]
	radio	[ ʔradio ]
	jeep	[ ʔjipu ]
	announcer	[ anaunsa ]
	platform	[ prətohom ]

1.2. Type 2. Cognates having one or more Korean substitutional words and a similar meaning in English and Korean. These are frequently used.

Example:	<u>English</u>	<u>Korean</u>	<u>Korean substitution</u>
	brush	[ buʔaʃ ]	[ sol ]
	bus	[ bas ]	[ siŋhapča ]
	picnic	[ piknik ]	[ sopuŋ ]
	pistol	[ phistol ]	[ kwənčoŋ ]

1.3 Type 3. Cognates having Korean substitutional words, which are generalized in their meanings:

Example:	<u>English</u>	<u>Korean</u>	<u>Korean substitution</u>
	cup (cup and glass)	[ kɔp ]	[ čačoŋ ]
	jump (jumping and diving)	[ jɔmpu ]	[ twim ]
	tea (tea, coffee and cocoa)	[ ti ]	[ ča ]

1.4 Type 4. Cognates having substitutional words in Korean, with specialized meanings which are used frequently in everyday conversation.

Example:	<u>English</u>	<u>Korean</u>	<u>Korean substitution</u>
	building (for a big western house)	[ bildiŋ ]	[ kɔnmul ]
	glass (for window)	[ gʔras ]	[ yuʔi ]
	hire (for a taxi)	[ haiya ]	[ siŋhap ]
	iron (for pressing)	[ aiʔroŋ ]	[ dæ ʔimi ]

The cognates with specialized meanings are more numerous than those with general meanings. The percentage of the word types above are as follows.

Type 1.	81 cognates,	17.5%
Type 2.	283 "	61.1%
Type 3.	11 "	2.6%
Type 4.	87 "	18.7%

#### V. Types of English cognates in Korean with reference to pronunciation.

It is difficult to teach English pronunciation to Koreans, because the phonemes are different phonetically in English and Korean.

"The first phase of comparison, the comparison of the phonemes as units, can be achieved quickly if we have a phonemic chart for each of the two languages, the native and the foreign. For convenience both charts should be based on the same criteria of classification:..."<sup>4</sup> It will make teaching easier if we find the phonemes which are similar in both languages and those which are different. When the learner hears a familiar sound in an unfamiliar environment or when a familiar sound enters into clusters in an unfamiliar way, he can use the familiar one as a starting point for learning.

I have, as a starting point, made a phonemic chart of both languages as follows:

#### PHONEMIC CHART

Summaries of English and Korean Phonemic Systems			
English		Korean	
(consonants)	(vowels)	(consonants)	(vowels)
p b t d k g f θ s z v ð h	i ɪ u ʊ e ə o æ ʌ ɑ	p ph t th k kh d g s sh h ɣ j	i ɪ u e o æ a
m n ŋ l r w y		m n ŋ w y	
ai, au, oi		ya, yɔ, yo, ua, uɔ, iɐ, ie, ui, ʌi, uɐ, ue.	

The English /t/ has a voiced flapped allophone in certain positions.  
The English vowels have allophones of different length.  
Phonetically English /e/ and /o/ have an upward glide.

4. Robert Lado, *Linguistics Across Cultures*, p. 14.

Description of the phonetic nature of segmental phonemes in Korean:

a. In contrast with English, the following sounds do not exist in Korean: labio-dentals (f), (v); inter-dentals (θ), (ð); voiced alveolar grooved fricative (z); voiced alveolar palatal grooved fricative (ʒ).

b. Koreans tend to use less energy in speaking than English speaking people. The vocal cords do not vibrate strongly. The strength of articulation, is of a *lenis* quality. This affects chiefly the final segment or sound in a word, especially the nasals, the voiceless stops, which in most cases tend to slur into silence. This happens when final stops (only voiceless (p), (t), (k) ) and final nasals (voiced (m), (n)ŋ) are preceded by:  
 front high vocoid close (i),  
 front mid vocoid open (ɛ),  
 central low vocoid (a),  
 high back open vocoid (u),  
 mid back open vocoid (o),  
 low back close vocoid (ɔ).

c. Sounds in initial positions are pronounced with relative distinctiveness.

d. Another significant phonetic feature is that Koreans front the following sounds: (t), (d), (s), (n), (r). (s) is sometimes velarized but only when it is followed by the back low voiced (ɔ). This is only a phonetic feature.

e. Rounded high back vocoids are made without contrast as to rounding the lips in the same way as for the English sounds: (u) and (ʊ).

f. (l) and (r) are sometimes contiguous in word medial position. [ɾ] in Korean is unrounded, but the English (r) is rounded. Koreans mispronounce [r] in English, unless they round the lips very carefully.

g. [h], [w] and [y] are classified as consonants. The [h] sound is pronounced well back in the mouth.

h. In English, for example, aspiration is only a non-significant phonetic feature though phonetically Korean has aspirated stops. In Korean, I have analyzed the voiceless aspirated stops (p<sup>h</sup>), (t<sup>h</sup>), and (k<sup>h</sup>) as single units or phonemes.

The following is a chart showing these difficulties in the pronunciation of English.

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Phonetically similar  
phonemes

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	<u>English</u>	<u>Korean</u>	
a.	/h/	/h/	English /m/ is pronounced by Korean speakers as Korean /m/, phonetically similar.
b.	/w/	/w/	
c.	/y/	/y/	
d.	/n/	/n/	
e.	/ŋ/	/n/	
f.	/m/	/m/	
g.	/c/	/c/	

---

Phonetically compound  
convergent phonemes.

a.	/θ, t/	/t/	English /θ/ and /t/ are both pronounced as Korean /t/.
b.	/ð, d/	/d, z/	
c.	/f, p/	/p/ or /h/	
d.	/v, b/	/b/	
e.	/l, r/	/r/	
f.	/z, s/	/s/	
g.	/ž, š/	/š/	
h.	/i, i/	/i/	
i.	/u, u/	/u/	
j.	/ə, ɔ/	/ɔ/	
k.	/ɛ, e/	/e/	

---

Word final voiced consonants are  
changed to voiceless.

a.	/---b/	/---p/	English final voiced consonants are voiceless in Korean.
b.	/---d/	/---t/	
c.	/---g/	/---k/	
d.	/---z/	/---s/	

---

2.1 Type 1. English cognates pronounced in a similar manner in both English and Korean are illustrated as follows:

Example:	<u>English</u>	<u>Korean</u>
	America	[ amɛrika ]
	cap	[ kæp ]
	nice	[ nais ]
	pen	[ pɛn ]

The cognates which belong to this type are easy to pronounce and most of them are in daily use; hence they are chosen for beginners.

2.2 Type 2. The following cognates are pronounced in their Korean form, and are therefore easy to pronounce. A cognate which has no differentiation or few differentiations in phonemes belongs to this type. Beginners in the study of English can easily use cognates from this list.

Example:	<u>English</u>	<u>Korean</u>
	button	[ botaŋ ]
	knock	[ nokku ]
	lamp	[ lamp ]
	course	[ kos ]

2.3 Type 3. These cognates are pronounced with Korean phonemes and difficult to distinguish as cognates. For Koreans, fricatives are the most difficult sounds because of the lack of fricatives in that language.

Example:	<u>English</u>	<u>Korean</u>
	free	[ huri ]
	thank	[ tɛnk ]
	velvet	[ bɛlbɛt ]
	ribbon	[ riboŋ ]

English r and l are difficult for Koreans to pronounce. Korean has the r sound but the lips are not rounded as they are in English.



2.4 Type 4. The following cognates are still pronounced in the Japanese manner of pronouncing English cognates. Before World War II, English cognates were pronounced in their Japanese form. Some of them are still pronounced in this way, or are pronounced in both their Japanese and Korean forms.

Two important Japanese influences on pronunciation should be pointed out. The influence of the syllable patterns of Japanese is significant. The Japanese syllable patterns are basically V, CV, VCV, and there are neither single consonants, nor consonant clusters in word final position, in general.

Example:	<u>English</u>	<u>Japanese</u>	<u>Korean</u>
	ticket	[ ciketo <sup>l</sup> ]	[ tiks t]
	tent	[ tento <sup>l</sup> ]	[ tɛnt]
	towel	[ taolu <sup>l</sup> ]	[ taol]
	knock	[ nokku <sup>l</sup> ]	[ nɔ k]
	model	[ modelu <sup>l</sup> ]	[ modɛ l]
	silver	[ siruba <sup>l</sup> ]	[ silbɛr]
	music	[ myuzikku <sup>l</sup> ]	[ myusik]
	building	[ birudingul]	[ bildiŋ]
	design	[ dezaingul]	[ dɛzain]

The second important influence of significance is that of Japanese vowels in Korean pronunciation. Japanese has five vowels: [ a ], [ e ], [ i ], [ o ], and [ u ]; there is no [ æ ], [ ə ], [ ɛ ], [ U ], and [ I ]. In particular, the lack of the sound [ æ ] is substituted by [ a ]. Also the English sound [ a ] spelled with o is seldom pronounced [ a ] by Japanese, since they often used a spelling pronunciation.

Example:	<u>English</u>	<u>Japanese</u>	<u>Korean</u>
	box	[ bokkus]	[ baks]
	bag	[ bakku]	[ bæ k]
	cup	[ koppu]	[ kɔp]

The Japanese pronunciations listed above are still used by the older generation, but they are being replaced by the young people with Korean phonemes.

The percentage of words in the above categories is as follows:

Type 1.	249	cognates	53.8%
Type 2.	87	"	18.8%
Type 3.	14	"	3.2%
Type 4.	113	"	24.3%

#### VI. Types of English cognates in Korean with reference to usage.

English cognates in Korean are classified into three types according to the social distribution of their usage. Type 1 includes cognates used by people who were educated only in elementary school; type 2 includes those used by people with a high school education, and type 3 includes those cognates used only by people with a college education or above.

Type 1. These cognates are commonly used, and are easily understood and identified by most Koreans. These words do not strike the learners as being new and are perfectly identified as to form and meaning. There is a perceptible difference of form and meaning but the correlation is very obvious. These words are chosen to teach to beginners. Examples are *bell, cake, boat, bus, cup, box, cut, milk, stop*.

Type 2. These cognates are used in every day conversation by people educated in high school. The cognates could not possibly be identified or interpreted by any learner, but the relationship of the foreign word to the native word can be explained fairly easily. Examples are *design drive, level, lead*.

Type 3. These cognates are used only by certain professional groups, or those with a college education, in their every day conversation. Without using these words, these groups often feel they cannot convey the sense they intend to their listeners. Examples of this type are *message, sensation, sentimental, rhythm*.

Type 1.	50 cognates	10.8%
Type 2.	282 "	60.9%
Type 3.	131 "	28.3%

The author has selected lists of cognates for beginning and advanced students on the basis of the considerations discussed above. These lists are given below. In selecting the cognates it has been the author's aim to remove the preconceived notion that learning English is very difficult for Korean students. By using carefully selected cognates in the teaching of vocabulary, the understanding of English will be accelerated and this will help to eliminate discouragement and improve the students' motivation for learning the new language.

One hundred fifty-eight words of the 463 cognates considered were chosen for beginners, and the others were reserved for advanced learners. The cognates for use with beginners were chiefly taken from the Type 1 categories listed above, with some additional ones that seemed useful being taken from Type 2 as well.

List of English Cognates in Korean

I. Cognates selected for beginners:

America	cake	dozen	ice cream
apron	camera	dress	inch
arch	candy	drive	ink
army	cap	drops	iron
	card		
baby	caramel	end	jam
back	case	English	jeep
bag	chalk	enjoy	joy
ball	China		jump
band	class	fan	
bar	clip	fork	key
basket	club		knock
beauty	coat	gas	Korea
bed	cook	gentleman	
bell	cord	glass	lace
belt	cork	good	lady
bench	cover	green	lamp
blue	crayon		lemon
boat	cream	happy	lesson
book	cup	hello	letter
box	cut	hit	lion
boy		hiking	love
brush	dance	home	lunch
bus	deck	hotel	
button	door		

## I. Cognates selected for beginners (continued)

march	oil	red	step
market	o.k.	ribbon	stick
mark	orange	ring	stop
mask	organ	room	stove
mast	out		
member		school	table
mile	page	show	taxi
milk	paint	skate	tea
Miss	pan	slow	tent
Mr.	pass	smoke	test
Mrs.	pen	sofa	textbook
	piano	song	thank
name	pin	speech	time
news	pink	speed	tomato
nice	pipe	spelling	tape
night	print	spoon	
no		spy	<u>158 words</u>
note	race	star	
notebook	radio	start	34.1%
number	record	steam	

## II. Cognates selected for advanced learners:

address	cabinet	circus	conductor
announcer	calendar	classic	corset
apartment	calorie	cleaning	count
article	canvas	climax	counter
Asia	cape	clutch	course
asphalt	capital	coach	critic
automobile	carbon	cobalt	cross
	catch	cocktail	cushion
balance	category	cocoa	cuffs
baseball	catalogue	coffee	cunning
basketball	chance	collar	curry
battery	chapel	collection	curve
best	charming	college	
Bible	charter	combine	dancer
biscuit	check	compact	decorate
bonus	chorus	company	delicate
building	Christ	concert	democracy
business	Christian	concrete	demonstration
bureau	Christmas	condition	design
butter	cinema	conduct	dessert

## II. Cognates selected for advanced learners (continued)

department	hook	mission	rhythm
diagram	hope	model	roller
dial	humour	modern	romantic
diamond	husband	motion	rope
diary	hysteric	movie	rotary
doctor		music	route
drama	idea		ruby
dressmaker	idol	nickel	rule
dynamite	impression	nihilism	running
	irony		rush hour
egoist		office	
elegy	jazz	old miss	salad
elevator	jealous	opera	salary
encore	juice	ounce	Santa Claus
energy	jungle	outline	sandwich
engine	junior	orchestra	scale
episode	just		scarf
equal		pants	schedule
essay	kiss	paradise	science
essence	kilogram	part	scrapbook
Europe		party	screen
	lead	percent	sense
fancy	leather	pistol	sensation
flash	lens	platform	sentence
form	level	pocket	sentimental
France	liberty	point	service
free	library	pound	sex
	life	present	shawl
gasoline	linen	press	shirt
goal	lipstick	professor	shock
golf	list	program	short
gossip	location	propose	sketch
Greece	local	puff	skies
guide	loose		skip
	lover	question	skirt
handbag	lucky	queen	sign
handbook			silver
handicap	madam	racket	siren
handkerchief	match	rain coat	size
handle	menu	reader	slate
heart	message	ready-made	slip
hint	Methodist	realism	slipper
hire	minus	report	slogan
hood	miss	restaurant	smart

## II. Cognates selected for advanced learners (continued)

smooth	strike	temper	typewriter
snack	style	tennis	typist
solo	sugar	tenor	
space	suit	ticket	union
spark	sweater	tie	uniform
spirit	sweet	tire	U.S.A.
sport	sweet home	title	
spring	swim	tobacco	velvet
stage	switch	ton	violin
stamp	syllable	topic	
stand	symbol	touch	waltz
station		towel	white
steel	tablet	truck	
stock	tailor	trunk	<u>305 words</u>
story	tank	trust	
stove	team	try	<u>65.9%</u>
straw	technique	tunnel	
strawberry	television	type	

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## A COURSE IN MODERN LINGUISTICS

C. F. Hockett, pp. 691,  
MacMillan Company, New York, 1958

C. F. Hockett's *A Course in Modern Linguistics* designed as a textbook for introductory college courses in linguistic science, the kind which in the past have used Bloomfield's *Language*, Sapir's *Language*, and more recently Gleason's *Introduction to Descriptive Linguistics*.<sup>1</sup> The text consists of sixty-four sections, grouped into twelve chapters whose titles give some indication of the scope of the book: they are: *Signaling Via Sound: Phonology, Phonology and Grammar: Levels of Patterning, Grammatical Systems, Morphophonemic Systems, Idioms, Synchronic Dialectology, Linguistic Ontogeny, Phylogeny, Linguistic Prehistory, Writing, Literature and Man's Place in Nature*. Some of these topics, of course, receive much more attention than others; phonology, grammatical systems, and phylogeny (historical linguistics) take up more than half the 586 pages of text. The book includes an informative appendix of languages and language families mentioned in the text, a bibliography of books and articles referred to, and an index.

The author's declaration that he has "intended no adherence to any single 'school' of linguistics" suggests that he attempted an eclectic approach. The attempt seems to have been remarkably successful, at least in the synchronic sections, especially in those dealing with Modern English phonology, e.g., the fair and sensible remarks on the differing analyses of English vowels. The sections on intonation, stress, and juncture offer a clear and well-illustrated synthesis of the work of others and, apparently, some innovations by Hockett as well. I find the postulation of three phonemic degrees of stress very appealing, although the basis for the identification of the "center of the intonation," which conditions the allophones of primary stress, is not entirely clear to me. In general, the book consistently presents not only the results of analysis but also the principles and procedures underlying the analysis.

1. Reviewed in *Language* 32.469(1956) and in *Language Learning* 8.106-(1957-8).

Some of the sections on phylogeny are less satisfactory, particularly the one on Old and Middle English phonology, where Hockett apparently forgets the duty of a textbook writer, as stated in his preface, "not to explore frontiers or indulge in flights of fancy, but to present, in as orderly a way as he can, the generally accepted facts and principles of the field." Although the vowel system given reflects some of the newest thought on the subject, it can hardly be called "generally accepted." Furthermore, the presentation is full of confusion arising from the apparent mixing of data from different times and dialects, from uncertainty about how much phonetic reality is to be attached to the representations of the phonemes, and from the extreme sketchiness of the treatment (slightly more than two pages for OE, slightly less than one for ME). A presentation of the traditional OE vowel system, along with newer interpretations which depart from it, would not only have been more useful for the beginning student, but might also have given an interesting glimpse of historical method. The treatment of the consonants is better, and some obscure points about them are cleared up in later sections. Incidentally, the ME phonology is said to be based on the standard manuals, particularly the Moore-Marckwardt *Historical Outlines of English Sounds and Inflections*, but the latter explicitly rejects a diphthongal value for the long vowels, as in *swete*.

Other parts of the phylogeny and prehistory chapters, however, such as kinds and mechanisms of language change, are clear and informative. Dialect geography and borrowing are brought up to date, although the ME phonemicization of the voiced and voiceless allophones of the OE spirants is repeatedly attributed to borrowing, without consideration of structural explanations, e.g., Penzl's in *Language* 20:84(1944) and Kurath's in *Language* 32:435(1956). Verner's Law is discussed fully, but never by name; surely this term is well-established. The sections on reconstruction are more difficult than they need to be, simply because of the separation of discussion and examples. Nevertheless, many important principles can be found in the historical chapters, and the last three chapters show interesting connections between language and kindred topics.

This seems to be a very teachable book. Almost every section is followed by notes which point out new terms introduced in the section, suggest references for further reading on the subject, and sometimes give problems or exercises; frequently there are also references to related problems in the Gleason *Workbook*. There is probably enough in the book for a rather full course, especially if the suggestions in the notes



are followed; if there is too much for a particular course, the instructor has plenty here from which to select. The presentation is usually clear and reasonable; the style is urbane and informal; the examples, from English, American Indian languages, Chinese, and others, are apt, often original, and even catchy. It is probably as enjoyable as a serious textbook can be.

The teacher of an introductory course in linguistics is fortunate in having two such sound and up-to-date texts as Hockett's and Gleason's to choose from, the choice depending on the nature of the class. It seems to me that for a class whose objective is an immediate practical application of some linguistic concepts, to the teaching of foreign languages for example, the Gleason book would be appropriate; whereas the Hockett book is better suited to a class with a broader and more theoretical interest in linguistics or in the relationships of linguistics to other disciplines. In any case, the instructor must always select and supplement. Bloomfield and Sapir still have much to offer: the latter notably his insights into the connections between language and other aspects of culture, and the former his unusually lucid exposition of basic principles, those of the comparative method for example. Hockett deals thoroughly with the subsequent developments of concepts only foreshadowed or slightly advanced at Bloomfield's time, such as internal reconstruction and immediate constituent analysis, and with new techniques, such as glottochronology and spectrography, which have sprung up since then. Its scope makes this book the most likely successor to Bloomfield so far, as a general reference work as well as an introductory textbook.

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## ARTICULATION DIAGRAMS OF ENGLISH VOWELS AND ENGLISH CONSONANTS

Shen, Yao.

Published by the Department of English Language and Literature, University of Michigan, Ann Arbor, Michigan, 1958. Pp. iv + 52. (Copies available on application to Professor Warner G. Rice, Chairman.)

Professor Shen has provided a teaching aid which will be welcomed by teachers and students of elementary linguistics and phonetics. It is a set of line drawings which illustrate the oral articulatory postures for English segmental phonemes. The drawings are clear, and in only a few cases is there resort to the dubious economy of presenting two pictures in one drawing via the device of solid lines for one (dorsal) and dotted lines for another (apical) posture. The drawings are desirably large (about 180 x 140 mm. and about 100 x 75 mm.), to permit students to label and make notes on a teacher's comments. The printing is uniformly legible and unsmudged.

Every teacher or student of elementary phonetics will be grateful for liberation from the chore of blackboard-drawing (usually hurried and sloppy) of an idealized X-ray-like cross section of the oral postures—not to speak of the results of students' copying of those blackboard drawings in their notebooks. The saving of time, and the elimination of errors in students' notes, which this lithoprinted manual offers, can be a major aid and amply justifies its becoming a required text in elementary courses, especially since it is available at a modest price.

There is a judicious preface (iii-iv) indicating what a book of diagrams can and cannot do. The linguist will recognize the reasons for caution: the diagram for a given segmental phoneme can represent only an allophonic articulation, or an articulation of a class of allophones if some of the componential variables are tacitly scanted. Such schematic diagrams can and do develop a useful empathetic sensitivity to the student's own articulatory motions. All of us today are the better judges of tongue posture for having studied such diagrams; the contrast between our sensitivity above and below the larynx is evidence of the value of studying pictures with labels.

Page 2 displays a large-scale drawing of a cross section of the region above and including the larynx, with adequate labeling of the crucial organs and regions of articulation.

Pages 3-10 display abstracted drawings of various components of phoneme articulations: vocal chord vibration, velum control of air escape through the nasal passages, various forms of air passage and stoppage as viewed sagittally from before the tongue, various intra-oral stoppage regions, lip-teeth and tongue-teeth obstructions, apical and dorsal tongue closures and obstructions in the alveolar regions, and lip-shape postures.

Pages 11-16 display similarly abstracted pictures, in the larger (180 x 140 mm.) size, for vowels. Characteristic postures are shown for high-front, low-front, mid-central, high-back, low-back. A suggestive feature here, and in all the "vowel" drawings, is the insertion of a schematic trapezoid into the cross section of the oral cavity. Inside this trapezoid it is easy to observe the significant location of the highest part of the tongue-surface line. This device should go a long way to explain the often misunderstood terms "high, low; front, back" and the often fuzzy derivative terms "mid; central".

Pages 18-38 are large-scale drawings of tongue and jaw-angle postures for "vowels". For the benefit of teachers at various points along the spectrum from IPA to typewriter-transcription, Professor Shen provides two sets of drawings: pages 18-28 for an eleven-letter notation (here called "the Pike system") and pages 30-38 for a nine-letter notation ("the Trager-Smith system"). On pages 18, 20, 25, 27, there are dotted lines to suggest the rising off-glides which are characteristic of important allophones in most dialects of English.

The diagrams representing crucial articulatory components of the consonant phonemes of English are presented on pages 40-52; /l, h, r, y, w/ conclude the presentation. There are two separate diagrams on pages 51 for the two principal variants of /r/ articulation. On page 47, on the other hand (and unfortunately) there are combined apical ~ dorsal diagrams for /z, s/; similarly on page 48 for /ž, š/ and on page 49 for /j, č/. (Interestingly, there are no such combined diagrams for /d, t/ on page 43.) Such combined diagrams might profitably be resolved into separate drawings in future printings, in the interest of clarity for student users. The slight cost in pages would certainly be justified, in securing a clearer understanding of this characteristic oddity of American English, which is very likely to be exemplified by divergent practices of the students themselves in all but the most bucolic centers of phonetic instruction.

Page 52 displays the representations of /y/ and /w/. The glides are depicted as at the extreme posture of closeness, with arrows to indicate the direction of transition-motion before and after a resonant. Probably, at this relatively late stage of a phonetics course, the teacher would have prepared the students to take a latitudinarian view of the notations "Vy, yV; wV, Vw". For not only is this extreme position a limit in terms of various vowel-heights—it also needs interpretation in terms of the /hyuw/ and /hwV/ sequences, which are among the trickiest. (A fortiori, the /h/ diagram on page 50, presented somewhat deadpan as in the pre-/ə/ allophone, will require considerable pedagogical expansion.)

Students will do well to punch holes in their copies of this manual to fit it into their notebooks, as an indispensable bit of their classroom equipment and their dormitory-room study. It is self-evidently the work of an experienced and solicitous teacher. And it will contribute significantly to student understanding in any course in elementary linguistics or phonetics in which it is used, by saving time and avoiding clumsy misunderstandings, and in stimulating intelligent student questions.

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## PUBLICATIONS RECEIVED

This list constitutes acknowledgement for all publications received by *Language Learning* and not previously acknowledged. As space permits, reviews will be printed of those publications which make special contributions to the application of the principles and results of scientific language study to the practical problems of teaching and learning languages.

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THE MICHIGAN LINGUISTIC SOCIETY held its 1958 spring meeting May 10 at the Rackham Amphitheatre at the University of Michigan in Ann Arbor. Warner G. Rice, Chairman of the Department of English Language and Literature at the University of Michigan presided over the morning and afternoon sessions at which the following papers were presented:

An Approach to the Teaching of the Arabic Phoneme 'ain /ʕ/  
to Speakers of English  
Robert E. Maston  
University of Michigan

Predicting Interference for Japanese Students Learning English  
Noun Modification Patterns  
Everett Kleinjans  
University of Michigan

The Verb System of Amharic  
Owen Loveless  
University of Michigan

An Application of Linguistic Science to Language Education in  
an Underdeveloped Country: Ethiopia  
James Chandler  
Eastern Michigan College

The Problem of the Word and Morphology-Syntax Division  
Velma Pickett  
University of Michigan

On Setting off Dialect Areas  
Hans Kurath  
University of Michigan

The Prosodemes of Slovene  
Ilse Lehiste  
University of Michigan

The Syllabification of Bini, a West African Language  
Roger W. Wescott  
Michigan State University

During the business meeting conducted by retiring President O. L. Abbott, J. Henry Owens of Eastern Michigan College was elected President for the coming year and Ruth Carter Hok of the University of Michigan was re-elected Secretary-Treasurer.

The next meeting of the Society is scheduled for November 15 at Wayne University, Detroit, Michigan.



